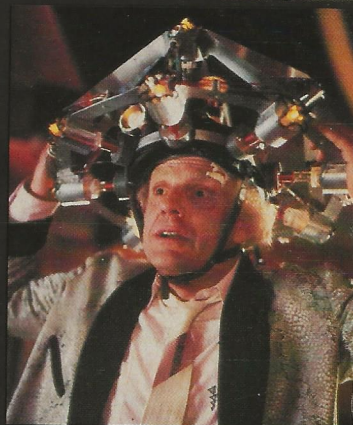




**Video
Reviews[®]**



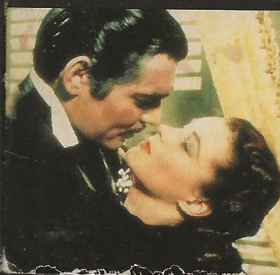
**200
BEST**



MOVIES



ON



VIDEO

REVIEWERS

CB Clive Barnes
DC David Cohen
BD Bob Denmark
WKE William K. Everson
CG Curt Gathje
FG Frank Gardner
AH Andy Helfer
CH Chris Hodenfield
DH David Hajdu
EH Ed Hulse
HH Hope Heyman
MH Molly Haskell
RH Roy Hemming
SH Stephen Harvey
AK Allan Kozinn
CK Cheryl Kallough
GK Genevieve Kazdin
SK Susan Kranzler
JL James Link
JLy Jeffrey Lyons
MZL Maury Z. Levy
DM Doug Mendini
JM Jeff Menell
LM Leonard Maltin
TM Tony McKay
JP Jon Pareles
MR Marjorie Rosen
RR Rex Reed
AS Andrew Sarris
RS Robert Schirmer
Ri.S Richard Schickel
WS William Sites
LBT Lawrence B. Thomas
MT Mark Trost

For an index of the photographs,
see inside back cover.

Video Review's
200 BEST MOVIES
ON VIDEO

Capsule reviews of the best movies on
videocassettes and videodiscs—
adapted from reviews in *Video Review*

Compiled by
ROY HEMMING
Reviews Editor, *Video Review*

Designed by
VICKI GORDON

COMEDIES

THE AFRICAN QUEEN

Katharine Hepburn, Humphrey Bogart, Robert Morley, Peter Bull. Directed by John Huston. '51. (CBS/Fox cassette and disc, color, 105 min.)

Hepburn is a spinster and Bogart is a souse, and together they fight the Germans and the elements, and fall in love in the Congo during WWI. Kate is all vinegar and salt; Bogey is full of gin and goodwill. Both roles rank among the best either star ever had, and the chemistry between them is marvelous. Bogey won an Oscar for his effort. Scripted by James Agee, the movie is one of Huston's best. (D.M.)

ALL ABOUT EVE

Bette Davis, Anne Baxter, George Sanders, Celeste Holm, Gary Merrill, Thelma Ritter, Marilyn Monroe. Directed by Joseph L. Mankiewicz. '50. (CBS/Fox cassette, B&W, 138 min.)

One of the classic movies about theater people ever made. And the bitchiest. Davis is her most flamboyant, Baxter is her most conniving and Holm her most ladylike. The Oscars include Best Picture, Best Direction, Best Screenplay, and Best Supporting Actor (Sanders). The flick also did much for the consumption of martinis in America. One of Davis' many

memorable lines: "I'll admit I've seen better days, but I can't be had for the price of a cocktail, like a salted peanut." (D.M.)

AMERICAN GRAFFITI

Richard Dreyfuss, Cindy Williams, Candy Clark, Harrison Ford, Ron Howard, Suzanne Somers. Directed by George Lucas. '73. (MCA cassette, color, 110 min.)

This low-cost tribute to the '60s would need a *Star Wars* budget if it were made today with the same cast. This part-comic, part-serious view of life at high school's end is sweet, funny and seamlessly fluid. It was also one of the first movies to effectively use a whole slew of popular recordings for the background score. (M.T.)

ANIMAL CRACKERS

Groucho, Chico, Harpo and Zeppo Marx, Margaret Dumont, Lillian Roth. Directed by Victor Heerman. '30. (MCA cassette and disc, B&W, 97 min.)

Long kept from public screening because of copyright and estate disputes, this early Marx Brothers romp was well worth the wait. The sometimes creakily-filmed adaptation of one of their biggest stage hits still offers solid laughs as they try to recover a stolen oil painting. There are definitive renditions of "Hooray for Captain Spaulding" and "Hello, I Must Be Going." (M.T.)

ANIMAL HOUSE

John Belushi, Tim Matheson, John Vernon, Verna Bloom, Thomas Hulce, Donald Sutherland. Directed by John Landis. '78. (MCA cassette and disc, color, 109 min.)

It's often vulgar, tasteless and sophomoric—like the "people" of the Delta house it is lampoon-

ing—and you will either hate it or love it. Landis' outrageous farce made food fights, toga parties and Belushi part of late '70s lore. Complete title: *National Lampoon's Animal House*. (R.S.)

ANNIE HALL

Woody Allen, Diane Keaton, Tony Roberts, Shelley Duval, Carol Kane. Directed by Allen. '77. (CBS/Fox cassette and disc, color, 94 min.)

Boy meets girl in the Woodman's first serious comedy about life, fame and the futility of love. Keaton's quirky humor combines with Woody's hard-boiled pessimism to produce a funny, compassionate story, in which the director gets to settle his old score with L.A. (R.S.)

AUNTIE MAME

Rosalind Russell, Forrest Tucker, Coral Browne, Peggy Cass. Directed by Morton DaCosta. '58. (Warner cassette, color, 143 min.)

"Life is a banquet and most poor sons of bitches are starving to death!" declares the eccentric Mame—so dig in and enjoy! Russell romps hilariously through one of her greatest roles as a high-class bohemian who chucks conventions with a flick of the wrist as she lives life to the hilt. Her foray into the Deep South is especially unforgettable. Peggy Cass also recreates her Broadway role as the celebrated frump Miss Gooch. You'll laugh loud and often at this one. P.S. Forget the wretched musical remake with Lucille Ball. (R.S.)

BEVERLY HILLS COP

Eddie Murphy, Steven Berkhoff, Judge Reinhold. Directed by Martin Brest. '84. (Paramount cassette, disc, color, 105 min.)

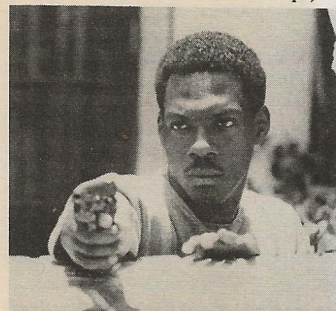
A slick, fast-paced, action-packed cops-and-robbers comedy. Murphy plays a maverick Detroit detective whose old friend comes to visit and is murdered in front of him. Tracking down the killers on paid vacation time and against orders, Murphy treks out to Beverly Hills to retrace his friend's movements. Watching him break every rule in the book to get to the

killer—watching him on a small screen, to boot—nearly made my VCR explode! But there's also one of the most interesting supporting casts of any movie of this type in years, which makes Murphy look all the better. It's never challenging, never profound. Just slick, smooth and funny. (J.Ly.)

BORN YESTERDAY

Judy Holliday, William Holden, Broderick Crawford, Frank Otto. Directed by George Cukor. '50. (RCA/Columbia cassette, B&W, 103 min.)

Holliday won an Oscar for her role as a dumb (real dumb) blonde who finally gets wise to her corrupt,



big-shot keeper (Crawford) who's trying to buy Washington lawmakers. Holden plays the egghead reporter who brings her to consciousness. Even some dated political hokum at the end can't dull the sparkle of this gem. (D.H.)

BREAKING AWAY

Dennis Christopher, Dennis Quaid, Daniel Stern, Jackie Earle Haley, Barbara Barrie, Paul Dooley. Directed by Pater Yates. '79. (CBS/Fox cassette, 102 min.)

Director Yates and Oscar-winning scenarist Steve Tesich came up with a high comedy about cutting the apron strings in Indiana. It centers on an 18-year-old's obsession with becoming an Italian bicycling champion. Excellent performances by Barrie and Dooley as the puzzled parents, and Stern as one of Christopher's maturing friends enrich the enjoyment. The picture's self-imposed "smallness" highlights a videophile's involvement. (M.T.)



BRINGING UP BABY

Katharine Hepburn, Cary Grant, May Robson, Barry Fitzgerald, Charles Ruggles. Directed by Howard Hawks. '38. (Nostalgia Merchant cassette, B&W, 102 min.)

Katharine Hepburn, queen of the screwball comedies? The great Kate is unforgettably funny as an addled beauty with a pet leopard (the Baby of the title) and Cary Grant keeps pace with her all the way as the handsome but cranky archaeologist she's pursuing. The dialogue sparkles and the laughs come swiftly as Baby escapes and mishap follows mishap. Comedies like this never wear thin, and the scene with the incredulous psychiatrist (he doesn't believe there is a leopard) has to be one of movie history's funniest misunderstandings. (R.S.)

CITY LIGHTS

Charlie Chaplin, Virginia Cherrill, Harry Myers. Directed by Chaplin. '31. (CBS/Fox cassette, B&W, 81 min.)

No power shortage here. That black-and-white patch still glows beautifully as Chaplin's tramp befriends a blind flower girl and achieves a perfect blend of hilarity and pathos. It's almost as if it's made for video, it seems so well suited to the medium. Chaplin, with his vaudeville background, made each scene so that it could be enjoyed totally on its own, which makes stopping and rewinding all the more fun. And there are so many of these scenes! Whether

you're a student of comedy or just love to laugh, this is a movie to watch and watch. (T.M.)

COCOON

Don Ameche, Gwen Verdon, Hume Cronyn, Jessica Tandy, Maureen Stapleton, Wilford Brimley, Steve Guttenberg, Tahnee Welch, Brian Dennehy. Directed by Ron Howard. '85. (CBS/Fox cassette and disc, color, 117 min.)

Cocoon is even more of a delight on the home screen than it was in theaters because the sci-fi aspects of the story are utterly subservient to its humanistic ones. Also, on cassette, the movie should be better able to reach an especially appreciative audience of older Americans who rarely, if ever, venture out into moviehouses these days. But it is certainly not a movie just for oldsters. It's about three retirees who accidentally encounter a small group of aliens who have come down to earth in human form on a secret mission. What happens is filled with fun and poignancy—and splendid, understated performances by the whole cast. (M.R.)

THE GENERAL

Buster Keaton, Marion Mack. Directed by Buster Keaton. '26. (Budget, Blackhawk, Sheik, Video Images cassettes, B&W, 80 min.)

Buster Keaton, his girl and *The General*, an 1850s steam engine, combine talents to win one for the Boys in Gray. Why does this '26 silent movie about the Civil War look more real than *Gone With the Wind*? "They went to a novel, we went to history," commented Keaton dryly. Sophisticated comedy, fluid direction, lyrical pacing, a great locomotive chase and photographic authenticity worthy of Brady—they're all here. (F.G.)

GHOSTBUSTERS

Bill Murray, Dan Aykroyd, Harold Ramis, Sigourney Weaver, Rick Moranis. Directed by Ivan Reitman. '85. (RCA/Columbia cassette and disc, color, 105 min.)

As everyone knows by now, these "ghostbusters" are guys who

fight gooey, slimy and ultimately quite terrifying apparitions that come in all shapes and sizes and which eventually threaten New York. Even a second time, when there are no surprises, *Ghostbusters* still delivers what few comedies can manage the first time around: laughter, riotous fun, suspense and belly-laughs aplenty. (J.Ly.)

GOING MY WAY

Bing Crosby, Barry Fitzgerald, Rise Stevens, Jean Heather, Frank McHugh. Directed by Leo McCarey. '44. (MCA cassette, B&W, 130 min.)

The generation gap meets a Catholic parish's hierarchy in this heartwarming tale of a young, progressive priest who takes over from an elderly, traditionalist pastor. Funny, gushy and melodramatic, it all comes out winningly thanks to Crosby's and Fitzgerald's performances. They interact with wit, dignity and grace to make this a classic of sentimental comedy. (A.H.)

THE GRADUATE

Dustin Hoffman, Anne Bancroft, Katharine Ross, William Daniels. Directed by Mike Nichols. '67. (Embassy cassette and disc, color, 105 min.)

Benjamin (Hoffman) takes his degree, ponders his future and falls joylessly into bed with the wife of his father's partner, in a wildly comic satire that sums up the despair of a generation. This fast-paced flick benefits from a first-rate score by Simon and Garfunkel, and Nichols landed an Oscar for his direction. (H.H.)

HAROLD AND MAUDE

Ruth Gordon, Bud Cort, Vivian Pickles, Cyril Cusack. Directed by Hal Ashby. '72. (Paramount cassette and disc, color, 90 min.)

They love each other. So what if they're 60 years apart in age? Ashby's cult classic about 79-year-old firebrand Maude, who teaches young Harold about life and love, is both touching and exhilarating. The bizarre humor obliterates any trace of sentimentality. And there's a fine Cat Stevens score. (R.S.)

HIS GIRL FRIDAY

Cary Grant, Rosalind Russell, Ralph Bellamy, Roscoe Karns. Directed by Howard Hawks. '40. (Prism, Budget, Cable, Sheik, Video Magic, United Home cassettes, B&W, 92 min.)

A dizzily comic reworking of the Ben Hecht-Charles MacArthur play, *The Front Page*. Grant is the managing editor of a big-city daily; Russell is his reporter and ex-wife who now wants to marry dunderhead Ralph Bellamy. You can guess the ending, but getting there is frantic, unforgettable fun. (D.M.)

I REMEMBER MAMA

Irene Dunne, Barbara Bel Geddes, Philip Dorn, Oscar Homolka, Ellen Corby. Directed by George Stevens. '48. (RKO, Blackhawk, Nostalgia Merchant cassettes, B&W, 134 min.)

Get out the kleenex. This may be a sentimental soap, but it's a wonderful family comedy, based on the John Van Druten play. Stevens directed this story of a struggling Norwegian brood in turn-of-the-century San Francisco with warmth, sensitivity and compassion. Most memorable is Irene



Dunne as the wise and big-hearted Mama, who conjures up a bank account to ease her children's fears about money problems. (R.S.)

IT HAPPENED ONE NIGHT

Clark Gable, Claudette Colbert, Walter Connolly, Ward Bond. Directed by Frank Capra. '34. (RCA/Columbia cassette and disc, B&W, 105 min.)

This one is to romantic comedies what *Singin' in the Rain* is to movie

musicals: a true classic. Colbert plays a runaway heiress and Gable is a jobless reporter who follows her on a bus trip from Miami to New York. Despite the odds and a few plot roadblocks, they end up falling in love. This brisk, bright, wise-cracking battle-of-the-sexes comedy is probably the quintessential Depression Era romantic fantasy: rich and poor discovering that they can work things out together. The videocassette release is complete, including two sequences often cut by TV: one in which the bus passengers take turns singing "The Man on the Flying Trapeze," and a moonlit haystack scene. The title, incidentally, isn't accurate. Everything happens not on one night but over three. But even after 50 years, you're not likely to spend a more enjoyable night with a romantic movie comedy. (R.H.)

IT'S A WONDERFUL LIFE

James Stewart, Donna Reed, Lionel Barrymore, Henry Travers, Gloria Grahame. Directed by Frank Capra. '46. (Hal Roach, Budget, Cable, Sheik cassettes, B&W, 129 min.)

Capra's own favorite among his movies. Stewart plays the manager of a small-town savings and loan



who dreams of leaving the tiny burg for the flashy goings-on in a big city. He's continually thwarted by circumstances, until he decides to commit suicide. But a benevolent angel shows him how rotten his town would become without his influence. A warm and tender, serio-

comic masterpiece. The Roach cassette is electronically colorized (see review of *Topper*); the others are in the original B&W. (D.H.)

KING OF HEARTS

Alan Bates, Pierre Brasseur, Jean-Claude Brialy, Genevieve Bujold, Francoise Christophe, Adolfo Celi. Directed by Philippe de Broca. '67. (CBS/Fox cassette, color, 102 min.)

The royal flush of cult movies—a brilliant anti-war satire set during WWI. Because of an undetonated bomb, a French town is evacuated of all but the inmates of an insane asylum, who take over the village. Scottish soldier Bates turns up to investigate. It's a beautiful blend of comedy and pathos, and the exceptional acting of Bates and Bujold comes across poignantly. (E.H.)

LA CAGE AUX FOLLES

Ugo Tognazzi, Michel Serrault, Michel Galabru. Directed by Edouardo Molinaro. '70. (CBS/Fox cassette and disc, color, 91 min.)

A very funny version of a long-running Parisian stage hit, about an aging but engaging drag queen and his French Riviera nightclub-owner lover. The movie retains the com-

pact, drawing-room quality of the Jean Poiret play it is based on, and adapts gracefully to the video screen. For all the typically gay mannerisms put to use, *La Cage* treats most of them genially—and at the same time demolishes the stereotype of so many other movies



of self-hating "faggots." The video version is dubbed into English, which those who relish original versions (with subtitles) will find a regrettable change. (The movie played theatrically in both dubbed and subtitled versions.) Actually, the dubbing only slightly hampers the vitality of the comedy. (J.L.)

LOST IN AMERICA

Albert Brooks, Julie Hagerty. Directed by Albert Brooks. '85. (Warner cassette, color, 91 min.)

A new type of comedy: wise, low-key, sophisticated and rooted, at least satirically, in the way upwardly mobile America lives, or in the way the rest of America thinks it lives. The Howards are an ordinary, workaday L.A. couple. Suddenly he blows a fuse—gets fired. He persuades his wife to drop out with him, and they set out with a sizeable nest egg in a luxurious Winnebago, intent on dropping out, but with dignity. Their first stop is Las Vegas—and the rest can be left to your imagination. The joy of this all-American odyssey is partly the writing, direction and acting—and that special (and rare) ability to laugh at itself with warmth and genuine feeling. *Lost in America* tells us that, for one generation at least, there are no more easy rides and no more easy riders. (C.B.)

MAJOR BARBARA

Wendy Hiller, Rex Harrison, Robert Morley, Robert Newton, Emlyn Williams, Sybil Thorndike, Deborah Kerr. Directed by Gabriel Pascal. '41. (Learning Corp. of America cassette, B&W, 136 min.)

This adaptation follows George Bernard Shaw's 1906 comedy al-

most to the word. It's about a munitions magnate who comes into collision with his spirited daughter, a Salvation Army major. Filmed under wartime conditions in England, it is a mostly stagebound treatment, but Shaw's magnificent use of language, his acerbic wit and intellectual playfulness come through beautifully. (M.R.)

MANHATTAN

Woody Allen, Diane Keaton, Mariel Hemingway, Michael Murphy, Meryl Streep. Directed by Allen. '79. (MGM/UA cassette and disc, color, 96 min.)

Woody Allen's serio-comic masterpiece about relationships (what else?). The video release has been transferred faithfully in terms of Allen's important original framing of scenes. In fact, this is the first movie on video to be letter-boxed (a technique in which a horizontal black band runs across the top and bottom of the screen to create the proportions of the theatrical screen for which it was designed). As usual, the plot (if there is one) takes a back seat to the characters and their crossover relationships. A winner all the way. (J.M./D.H.)

M*A*S*H

Donald Sutherland, Elliott Gould, Tom Skerritt, Sally Kellerman, Robert Duvall, JoAnn Pflug, Fred Williamson. Directed by Robert Altman. '70. (CBS/Fox cassette and disc, color, 113 min.)

Altman's irreverent, original movie classic, which led to the popular TV series—about a medical unit in the Korean War and the wildly entertaining antics that erupt in the midst of death and destruction. Arguably the best roles Gould and Sutherland ever had; they play off each other brilliantly. (J.M.)

MR. HULOT'S HOLIDAY

Jacques Tati, Nathalie Pascaud, Michelle Rolla. Directed by Tati. '54. (Budget, Penguin, Sheik cassettes, B&W, 85 min.)

One of the funniest movies anyone has made in any country. With a minimum of dialogue, loads of

visual jokes, and one hilarious situation after another, Tati—a tall, gangly French cross-between Buster Keaton and Inspector Clouseau—follows some vacationers to a French seaside resort. Neither the resort nor you will ever be quite the same again. The opening scene in the railroad station is a miniature classic in itself. (R.H.)

MR. SMITH GOES TO WASHINGTON

James Stewart, Jean Arthur, Claude Rains, Edward Arnold, Thomas Mitchell. Directed by Frank Capra. '39. (RCA/Columbia cassette, B&W, 120 min.)

Capra's famous fable about an idealistic hick who tears into D.C. to rout the forces of political cor-



ruption—and succeeds. It's as delectable a notion as having Superman swoop out of the skies to stand toptopping skyscrapers upright. Stewart reprises his favorite character of All-American-Boy hero and Arthur gives it all a sharp edge as the cynical secretary he eventually wins over. There are quite a few laughs on his way to Washington. (J.L.)

MODERN TIMES

Charlie Chaplin, Paulette Goddard, Chester Conklin, Stanley "Tiny" Sandford. Directed by Chaplin. '36. (CBS/Fox cassette, B&W, 89 min.)

When Chaplin's Little Tramp wobbles into the sunset at the end of

this hilarious spoof of the machine age, it's good and for good. The picture marks two turning points: Chaplin's last outing for the famous tramp and his surrender (partly) to sound. If, halfway through, you're not sure whether this is a talkie or a silent, don't worry about it, because neither was Chaplin. He added the score and voice-over narration after filming was completed, at the insistence of United Artists. (D.H.)

MY LITTLE CHICKADEE

With Mae West, W.C. Fields, Ruth Donnelly, Margaret Hamilton. Directed by Edward Cline. '40. (MCA cassette and disc, B&W, 83 min.)

A match made in Comedy Heaven. The only West/Fields costar is a bit uneven, but the good parts are so good that the movie has become a classic. Mae struts, purrs and tosses off lines like, "Five and five are ten. And ten will get you twenty if you know how to work it"—uttered while teaching math to a group of kids. Fields gets in good licks, too, especially exchanging sidelong glances with Mae and in a couple saloon scenes—plus one classic bedroom scene, *not* with Mae but with a goat. (J.M.)

A NIGHT AT THE OPERA

Groucho, Chico, Harpo Marx, Kitty Carlisle, Allan Jones, Margaret Dumont. Directed by Sam Wood. '36. (MGM/UA cassette, B&W, 92 min.)

This time Groucho, Harpo and Chico (minus Zeppo, who retired after *Duck Soup* in '33) run amok aboard a ship, where they stumble on an opera impresario and proceed to make a shambles of both the ship and the impresario's troupe. The laughs come fast and furious from start to finish—including one now-classic sequence in a crowded stateroom and a mad finale which may never let you look at Verdi's *Il Trovatore* with a straight face again. The incomparable Margaret Dumont is also on hand for Groucho to bait with some of George S. Kaufman's and Morrie Ryskind's funniest lines. That old

cliche that "they don't make movies like this anymore" certainly applies to this timeless example of Marxian hilarity. But then, they don't make comedians like the Marx Brothers anymore. (R.H.)

NINOTCHKA

Greta Garbo, Melvyn Douglas, Ina Claire, Bela Lugosi, Felix Bressart. Directed by Ernst Lubitsch. '39. (MGM/UA cassette, B&W, 110 min.)

Garbo guffaws—and so will you, watching her first all-out comedy, about a confrontation between Communist and Free World values. She plays a dedicated Russian comrade who is sent on a mission to Paris and discovers champagne, moonlight and the overpowering suavity of Douglas. Lubitsch, who often managed to get the best performances from unlikely stars (Jack Benny in *To Be or Not to Be*, Kay Francis in *Trouble in Paradise*), turned Garbo into a comedienne by turning the tables on her: The goddess/vamp who used to make men crumble just by stepping into a scene is this time the stalwart trying to resist temptation. (J.L.)

THE PINK PANTHER

Peter Sellers, Claudia Cardinale, David Niven, Capucine, Robert Wagner. Directed by Blake Edwards. '64. (CBS/Fox cassette and disc, color, 113 min.)

Arguably the funniest in the popular series built around the bumbling, English-mangling French detective, Inspector Clouseau. Sellers is in hysterically ripe form as he tries to foil "The Phantom," who is after the world's most valuable diamond. (R.H.)

PLAY IT AGAIN, SAM

Woody Allen, Diane Keaton, Tony Roberts, Jerry Lacy. Directed by Herbert Ross. '72. (Paramount cassette and disc, color, 87 min.)

And again—and again. Allen did *not* direct this one, but you can't tell the difference—for the laughs are pure Woody. It's an adaptation of Allen's Broadway hit about a neb-bish movie buff (guess who?) who

fantasizes about encounters with Humphrey Bogart (Lacy) in situations straight out of *Casablanca*. Keaton and Roberts are well represented along the way—as well as Allen's losing battle with a hair dryer. (M.T.)

THE QUIET MAN

John Wayne, Maureen O'Hara, Barry Fitzgerald, Victor McLaglen, Mildred Natwick. Directed by John Ford. '52. (NTA cassette, color, 129 min.)

Director Ford won an Oscar for this warm-hearted, occasionally raucous homage to the Irish. Wayne plays an American prizefighter and "peace loving, quiet man" out to win colleen O'Hara and beat the stubborn head off her brother McLaglen. An exquisitely crafted comedy. (M.T.)

ROMAN HOLIDAY

Gregory Peck, Audrey Hepburn, Eddie Albert, Tullio Carminati. Directed by William Wyler. '53. (Paramount cassette and disc, B&W, 119 min.)

Keep one hand on the pause control with this one to mull over the dialogue—there's more to this story than a casual viewing will reveal. Hepburn earned an Oscar as a runaway princess in love with reporter Peck. But the script (also Oscar-winning) by Ian McLellan and Dalton Trumbo (uncredited) is bright and fresh as can be. (D.H.)



SEMI-TOUGH

Burt Reynolds, Kris Kristofferson, Jill Clayburgh, Robert Preston, Lotte Lenya, Bert Convy. Directed by Michael Ritchie. '77. (CBS/Fox cassette and disc, color, 108 min.)

A crazy comedy for anyone crazy about football. Reynolds is a Gene Autry-quoting quarterback, Kristofferson is his EST-practicing receiver, and Clayburgh is the team owner's daughter trying to sort out their and her lives. Preston is her father and Lenya is a bruiser of a masseuse. It's all side-splitting madness. (M.T.)

THE SEVEN YEAR ITCH

Marilyn Monroe, Tom Ewell, Evelyn Keyes, Victor Moore. Directed by Billy Wilder. '55. (CBS/Fox cassette, color, 105 min.)

Don't scratch this one. It's a delight—with Monroe as the beautiful blonde girl upstairs and Ewell as the married man whose wife is on vacation. They would have ended up in bed for the summer if this had been made in the '80s, but the Code of the '50s keeps their affair very cool, but very funny. (D.M.)

SMOKEY AND THE BANDIT

Burt Reynolds, Sally Field, Jackie Gleason, Jerry Reed. Directed by Hal Needham. '77. (MCA cassette and disc, color, 96 min.)

Is this incredible boxoffice smash a fun movie? That's a ten-four, good buddy. If you love comic chases, you'll enjoy this one. Reynolds is Bandit who, for a fee, steals a few hundred cases of beer and is then chased by sheriff "Smokey" (Gleason) for the rest of the movie. Along the way Burt picks up cute Sally Field and guess what happens. (J.M.)

SOME LIKE IT HOT

Marilyn Monroe, Jack Lemmon, Tony Curtis, Joe E. Brown, George Raft, Pat O'Brien. Directed by Billy Wilder. '59. (CBS/Fox cassette and disc, B&W, 121 min.)

An all-time comedy classic—a fast-moving, sometimes racy, often sardonic, non-stop-hilarious farce



as only Billy Wilder could direct. It's about a couple of small-time musicians in '20s Chicago who accidentally witness a gangland rub-out—and then try to stay one jump ahead of the gang's pursuing hitmen by impersonating two members of an all-girl orchestra. Lemmon and Curtis frolic drolly through their costume changes as the runaways, and Monroe is her most ludicrous as the band's singer for whom Curtis falls. (R.H.)

SPLASH

Daryl Hannah, Tom Hanks, John Candy, Eugene Levy. Directed by Ron Howard. '82. (Touchstone cassette and disc, color, 109 min.)

A warm, entertaining contemporary comedy that manages to embrace realistic romance and free-wheeling fantasy with equal success. Hannah is perfect as the mermaid who comes ashore in New York City to find the man she loves. The movie would not work if we didn't believe her as a complete innocent—and we do. Watching her discover the Big Apple, from its street signs to its street musicians, makes it easy to see how any young man would fall in love with her. None of the imagery is seriously affected in its translation to video screens, and more to the point, neither are its laughs. (L.M.)

THE STING

Paul Newman, Robert Redford, Robert Shaw, Charles Durning, Eileen Brennan. Directed by George Roy Hill. '73. (MCA cassette and disc, color, 128 min.)

If it's pure home video entertainment you're after, this Oscar-winning recreation of con men out of gangland Chicago has gobs of energetic movie fun to spare. The acting is great, and the plot twists are lickety-split and compelling. Marvin Hamlisch's use of music by Scott Joplin made Joplin's ragtime a hit again. (R.S.)

10

Dudley Moore, Julie Andrews, Bo Derek, Robert Webber, Dee Wallace, Brian Dennehy. Directed by Blake Edwards. '78. (Warner cassette and disc, color, 120 min.)

Bo garnered most of the publicity when this movie first came out, but the picture really belongs to Dudley. He plays a successful songwriter facing middle-age sexual panic at 42. What happens when he takes off in pursuit of Derek provides some of the most wonderfully comic situations and dialogue since the heyday of romantic comedies in the '30s and '40s—but with '70s and '80s language and explicitness liberally thrown in. Andrews has one of her best movie roles ever as Moore's longtime sleep-in girl friend (in this one she uses some four-letter words Mary Poppins never would). (R.H.)

THIS IS SPINAL TAP

Rob Reiner, Christopher Guest, Michael McKean, Harry Shearer, Patrick MacNee. Directed by Rob Reiner. '84. (Embassy cassette and disc, color, 83 min.)

Satires this good come once in a decade. It is smoothly presented as a real-life documentary, with hilarious exchanges between the band members and the director-interviewer, Rob Reiner. (He even looks like Martin Scorsese, who actually directed the famous documentary on the Band, *The Last Waltz*.) Plagued by faulty special effects and more and more cancellations, Spinal Tap rivets along on a fast

track to oblivion. The manager is replaced by one of the band members' aggressively flaky girlfriends, who plans the rest of the tour by Zodiac and confuses Dolby with doubly. But the best parts are the songs themselves. (R.S.)

TOOTSIE

Dustin Hoffman, Jessica Lange, Bill Murray, Teri Garr, Bill Murray. Directed by Sydney Pollack. '82. (RCA/Columbia cassette and disc, color, 116 min.)

The great comedy about sex roles and feminism in the '80s. This is a modern classic that exposes, through cross-dressing, the cross-purposes of men and women. The mainspring is Hoffman's portrayal of an actor who, in desperation, behaves as a woman to land a part in a TV soap opera and, in the process, has his consciousness raised. Any reservations about the fact that the first great feminist heroine of the decade is played by a man are lost in the magnificence of Hoffman's performance. The supporting roles boast some of the most unexpectedly rich performances in recent movies. (M.H.)



TOPPER

Cary Grant, Constance Bennett, Roland Young, Billie Burke, Hoagy Carmichael. Directed by Norman Z. McLeod. '37. Colorization directed in '85 by Brian Holmes. (Hal Roach cassette, colorized from B&W, 97 min.)

The original *Topper* in color? Yes indeed—and the result is a fresh

sparkle for one of the breeziest and most durable of '30s screwball comedies. The colorization of B&W films by computer has been tried mostly with animated cartoons, but *Topper* is the first feature to undergo the treatment for video release. The colors are not as natural as the ones to which we've become accustomed; they are closer to the softer, pastel hues of mid-'30s Technicolor. But that's a plus in *Topper's* case, not only in terms of the movie's original period but also in abetting the unreal, fantasy feeling of *Topper's* whimsical story. Only in a few outdoor scenes is the colorization problematic (with background foliage tending to blur into a monochromatic green). The movie itself—about a couple of ghostly socialites who raise havoc with the life of a staid banker—holds up wonderfully, thanks to sharp dialogue, fast-paced direction, a perfect cast and clever trick photography. (R.H.)

UNFAITHFULLY YOURS

Rex Harrison, Linda Darnell, Barbara Lawrence, Rudy Vallee. Directed by Preston Sturges. '48. (CBS/Fox cassette, B&W, 105 min.)

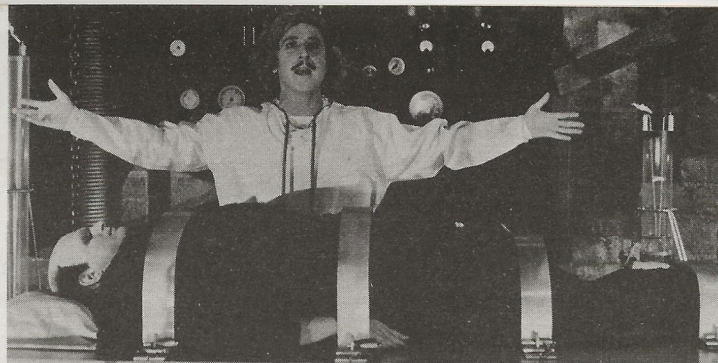
One of Sturges' best comedies—and much, much funnier than the '84 Dudley Moore remake. Harrison plays an orchestra conductor who suspects his wife is cheating on him. Conducting a concert in a jealous rage, he imagines

three different scenarios for revenge—each set to different music (Rossini, Wagner and Tchaikovsky). The music is used as a hilarious counterpoint to Harrison's fantasies, which range in tone from riveting suspense to uproarious slapstick. And when Harrison finally tries to put one of his murderous plans into effect, Sturges lets loose with one of the funniest sequences he ever conjured up. A wholly original, nifty comedy that makes murder ridiculous and pratfalls touching. (D.C.)

VICTOR/VICTORIA

Julie Andrews, James Garner, Robert Preston, Lesley Ann Warren, Alex Karras. Directed by Blake Edwards. '82. (MGM/UA cassette, color, 133 min.)

The movie that took mainstream Hollywood sex comedy out of the closet. Adapted from a '33 German movie of the same name (remade by the British in '36 as *First a Girl*), it's about a down-at-the-heels soprano (Andrews) in Depression-drenched Paris of the '30s who allows herself to be persuaded by a resourceful gay entertainer (Preston) to pretend to be a female impersonator. In her changing role, she becomes the toast of Paris and is pursued by a macho Chicago nightclub owner (Garner). It's all a warm, generous, civilized, very funny entertainment with some telling twists on the contemporary theme of changing sex roles for men and women. (A.S.)



WAY OUT WEST

Stan Laurel, Oliver Hardy, Sharon Lynn, James Finlayson. Directed by James W. Horne. '37. (Hal Roach cassette, colorized from B&W original, 65 min.)

A delightful spoof of westerns that remains one of Laurel and Hardy's best sound-era feature comedies. The boys try to bestow a gold mine on a Cinderella-like working girl despite villainous efforts to foil them. But that's merely the framework for some of the team's most engaging and hysterical vignettes—plus a delightful song-and-dance routine outside the local saloon. The original B&W movie has been electronically colorized for video by the same technique used for *Topper*. (D.H.)

WHEN COMEDY WAS KING

Charlie Chaplin, Buster Keaton, Laurel and Hardy, Ben Turpin, Keystone Kops. Compiled by Robert Youngson. '60. (Cinema Concepts cassette, B&W, 81 min.)

Four of the greatest comedians of silent movies—Chaplin, Keaton, Laurel and Hardy—provide most of the sidesplitting laughs in this compilation feature, lovingly and skillfully made by Youngson from both feature-length movies and shorts of the '20s. Narration and background music have been added for most of the sequences, but you probably won't hear all of it the first time through because you'll be laughing too loud. If you're not familiar with silent-movie comedy, this kind of anthology makes a wonderful way to get introduced to

a style of moviemaking that the coming of sound, color, and later special effects haven't always improved upon. (R.H.)

YOUNG FRANKENSTEIN

Gene Wilder, Peter Boyle, Marty Feldman, Madeline Kahn, Cloris Leachman, Teri Garr, Richard Haydn. Directed by Mel Brooks. '74. (CBS/Fox cassette and disc, B&W, 108 min.)

A wildly funny take-off on monster movies as only Brooks and co-writer Wilder could concoct. The atmosphere is elaborately pure '30s horror stuff, but the dialogue and what happens will have you mostly roaring with laughter instead of shuddering. (R.H.)

ZELIG

Woody Allen, Mia Farrow, Will Holt. Directed by Woody Allen. '83. (Warner cassette and disc, B&W, 79 min.)

Zelig is nothing short of the *Citizen Kane* of screen spoofs. Allen plays a fictional character who was an alleged sensation of the '20s and the '30s. A childhood of beatings led to his adopting the personality and physiognomy of whatever person or group he happened to encounter. Mia Farrow is the loving, touchingly repressed analyst who rides the celebrity roller coaster with *Zelig*. But it is in the collective execution of an admittedly fragile conceit that *Zelig* soars for those who can appreciate such a cerebral but ticklish endeavor. Your VCR's freeze-frame will come in handy for this one. (A.S.)



MUSICALS

AN AMERICAN IN PARIS

Gene Kelly, Leslie Caron, Oscar Levant, Georges Guetary.
Directed by Vincente Minnelli.
'51. (MGM/UA cassette and disc, color, 113 min.)

The story is slight—about an ex-GI who stays on in Paris after the war to study painting. But what counts is the way that some of Gershwin's greatest songs ("Embraceable You," "I Got Rhythm," "S Wonderful") and instrumental pieces (*Rhapsody in Blue* and *Concerto in F*) are worked into the story and tailored to the characterizations. Most unusual in its time, and still the movie's highlight, is the final 17-minute ballet to Gershwin's symphonic poem *An American in Paris* (considerably reorchestrated by Johnny Green), choreographed



in a breezy mixture of classical and modern styles by Kelly, danced against stunning backdrops and sets reflecting the painting styles of Dufy, Renoir, Utrillo, Van Gogh and Toulouse-Lautrec. An Academy Award-winner as Best Picture. (R.H.)

THE BAND WAGON

Fred Astaire, Cyd Charisse, Oscar Levant, Nanette Fabray, Jack Buchanan. Directed by Vincente Minnelli. '53. (MGM/UA cassette, color, 112 min.)

This may bear little resemblance to the '31 Broadway hit that had the same star (Astaire) and many of the same great Schwartz and Dietz songs, but Comden and Green's updated screenplay is one of their crispest, funniest and most literate. It traces the efforts of a declining movie star to get a new stage career underway with more than the usual hindrances from his costar (Charisse) and an overly artistic director (Buchanan, who slyly spoofs the movie's actual director, Minnelli). All the musical numbers, staged by Michael Kidd, are topnotch, but the *creme de la creme* are the romantic Astaire-Charisse dance duet to "Dancing in the Dark," his buck-and-winged solo to "A Shine on Your Shoes," and the hilarious "Triplets." (R.H.)

CABARET

Liza Minnelli, Michael York, Joel Grey, Helmut Griem, Marisa Berenson. Directed by Bob Fosse. '72. (CBS/Fox cassette and disc, color, 124 min.)

Not only is it rare for the movie version of a Broadway musical to be so much better than the original, but it's even rarer for a musical to successfully combine a kooky, entertaining personal story with a background as grim as the rise of the Nazis in 1933 Berlin. But Fosse pulls it all off superbly. Based on a Christopher Isherwood story about an English girl trying to embody "divine decadence" in Berlin, the movie uses the ingenious device of a cabaret to "mirror" the real-life madness taking place around her. Minnelli won an Oscar for her de-

finitive portrait of Sally Bowles, and Grey won one for his sinister, knowing cabaret emcee. Fosse's staging of the Kander-Ebb score is witty, stylish and brilliant. (R.H.)

EASTER PARADE

Fred Astaire, Judy Garland, Ann Miller, Peter Lawford. Directed by Charles Walters. '48. (MGM/UA cassette, color, 103 min.)

A colorful parade of songs, dances and romantic comedy for any time of the year. Astaire, Garland and Miller are all in top form—and why wouldn't they be with a great score by Irving Berlin (partly new in '48, partly from his hit-laden treasure chest). The story, set in 1910, traces the efforts of a successful dancer (Astaire) to act as a Pygmalion for a neophyte (Garland) when his partner (Miller) quits the act. It's been told before, of course, but rarely with as much style. Among the show-stopping numbers: "Stepping Out With My Baby," in which Astaire makes imaginative use of film technique for a slow-motion dance in the foreground with a fast-stepping, fast-clapping chorus in the background; "Beautiful Faces Need Beautiful Clothes," in which Garland and Astaire spoof the trouble Astaire had with one of Ginger Rogers' feathery costumes for *Top Hat*; and "Shaking the Blues Away," which Miller turns into the snappiest routine she's ever done. (R.H.)

42ND STREET

Warner Baxter, Dick Powell, Ruby Keeler, Ginger Rogers, Bebe Daniels. Directed by Lloyd Bacon. '33. (CBS/Fox cassette and disc, B&W, 90 min.)

This Busby Berkeley classic provided the basis for Broadway's recent hit of the same title (though the latter has an expanded score taken from other '30s movie musicals by the same songwriting team of Warren and Dubin). We all know the plot: Star injures ankle. Unknown from the chorus line goes on in her place, becomes a star and gets the boy with hayseed in his hair. Everybody lives happily after the closing credits—well, almost everybody.



It's all still snappy, sunny, sparkling escapist fun. (D.M./R.H.)

FUNNY GIRL

Barbra Streisand, Omar Sharif, Kay Medford, Walter Pigeon. Directed by William Wyler. '68. (RCA/Columbia cassette and disc, color, 155 min.)

Some good tunes by Jule Styne and Bob Merrill, melodramatic romance, and Streisand's superb performance highlight this musical biography of the legendary Fanny Brice. Sharif plays her no-good gambler husband, and Kay Medford repeats her Broadway role as Fanny's ma. Streisand won an Oscar for this, her first movie role. Herbert Ross staged the musical sequences. (S.K.)

THE GAY DIVORCEE

Fred Astaire, Ginger Rogers, Alice Brady, Edward Everett Horton, Betty Grable. Directed by Mark Sandrich. '34. (Nostalgia Merchant cassette, B&W, 70 min.)

Astaire and Rogers' first starring vehicle, and still a delight from start to finish. Adapted from Cole Porter's stage hit *The Gay Divorce* (the movie title reportedly got modified because of church pressures), its plot is one of those silly '30s confections about romantic misunderstandings. But it's all played spiritedly by the delicious cast. And the "Night and Day" number is a classic of dance as romantic seduction. (R.H.)

GIGI

Leslie Caron, Maurice Chevalier, Louis Jourdan, Hermione Gingold. Directed by Vincente Minnelli. '58. (MGM/UA cassette, disc, color, 116 min.)

Of the five original movie musicals that have won "Best Picture" Oscars over the past 50 years, *Gigi* continues to hold up near the top of the list in just about every department: direction (Minnelli), performances (named above), screen-



play (Alan Jay Lerner, from a Collette story), music (*My Fair Lady*'s Frederick Loewe), scoring (Andre Previn and Conrad Salinger), costume design (Cecil Beaton), color cinematography (Joseph Ruttenberg) and so on. Under producer Arthur Freed (his penultimate MGM musical), everything meshes beautifully—for a stylishly opulent, slyly wicked yet ultimately level-headed romp through the *fin de siècle* Parisian world of rakes and courtesans. About the only problem in the video transfer involves the original CinemaScope width being chopped off for video's dimensions, but the cropping's generally been done judiciously. (R.H.)

GENTLEMEN PREFER BLONDES

Jane Russell, Marilyn Monroe, Charles Coburn. Directed by Howard Hawks. '53. (CBS/Fox cassette, color, 91 min.)

Perhaps—but this time a *brunette* steals the show. That's not to say Marilyn isn't wonderful. It was probably her best comedy role until *The Seven Year Itch*. It's just

that Jane is even better, especially in the musical numbers. Throughout, the girls work together superbly to make this a bright, bouncy and saucy version of Anita Loos' tale of two Little Rock gals who set out for Paris and romance. (R.H.)

GOLD DIGGERS OF 1933

Dick Powell, Joan Blondell, Ruby Keeler, Ginger Rogers, Warren William. Directed by Mervyn Leroy. '33. (CBS/Fox cassette, B&W, 96 min.)

Forty-Second Street may be the most famous early Busby Berkeley musical, but this one is even better. From Rogers' Depression-chasing opener, "We're in the Money," to Blondell's final torch classic "Remember My Forgotten Man," this is a spirited, wise-cracking romp that's loads of nostalgic fun—with one of Berkeley's most risque numbers ("Pettin' in the Park") and one of his most technically imaginative for the period ("Shadow Waltz"). (R.H.)

GREASE

John Travolta, Olivia Newton-John, Stockard Channing, Sid Caesar, Eve Arden, Frankie Avalon. Directed by Randal Kleiser. '78. (Paramount cassette and disc, color, 110 min.)

One of the best Hollywood musicals of the '50s—I mean of the '70s *about* the '50s. Travolta and Newton-John slink, slither and rock out in this loose adaptation of the long-running Broadway hit about high school in the Fab Fifties. The clever choreography and the appearances of Caesar, Arden and Avalon also help make this one special. (M.T.)

GUYS AND DOLLS

Marlon Brando, Frank Sinatra, Jean Simmons, Vivian Blaine, Stubby Kaye, B.S. Pully. Directed by Joseph L. Mankiewicz. '55. (CBS/Fox cassette and disc, color, 150 min.)

Frank Loesser's spirited and colorful Broadway musical, based on Damon Runyon's stories, lavishly produced for the screen by Sam Goldwyn. A great cast romps

through this wildly funny tale of a New York gambler and a Salvation Army lass. Best numbers include "Luck Be a Lady" and "Adelaide's Lament." (D.H.)

A HARD DAY'S NIGHT

The Beatles, Victor Spinelli, Wilfred Brambell. Directed by Richard Lester. '64. (MPI cassette and disc, B&W, 89 min.)

The landmark rock musical that defined rock stardom—one long escape from the clutches of screaming fans into the hands of calm exploiters. To do justice to the ultimate found objects—the Beatles and Beatlemania—director Lester invented a new genre, the rock docu-musical. Its B&W pictures fit neatly into everyone's "television" image of the Beatles, and look just fine on video screens now—very *verite*—with the too-quick-for-the-theaters timing that can reduce a home viewer to helpless giggles. There's not much of a plot—Lester just shaped the group's day-in-the-life as old-fashioned comedy, mostly the Marx Brothers plus a bit of the Keystone Kops. Two decades later, the movie still offers rockers a lot to ponder from the Beatles' breezy aplomb and casually exact harmonies to the careful synching of image and music. (J.P.)

JAILHOUSE ROCK

Elvis Presley, Judy Tyler, Dean Jones. Directed by Richard Thorpe. '57 (MGM/UA cassette and disc, B&W, 96 min.)

Elvis is going to a party in the county jail. While there he learns guitar, and when he gets out he naturally becomes a rock star. It happens all the time. Actually, this is one of old swivel hips' best movie musicals, and the songs (especially the title track) are all lively. (J.M.)

THE KING AND I

Deborah Kerr, Yul Brynner, Rita Moreno, Terry Saunders, Alan Mowbray. Directed by Walter Lang. '56. CBS/Fox cassette and disc, color, 133 min.)

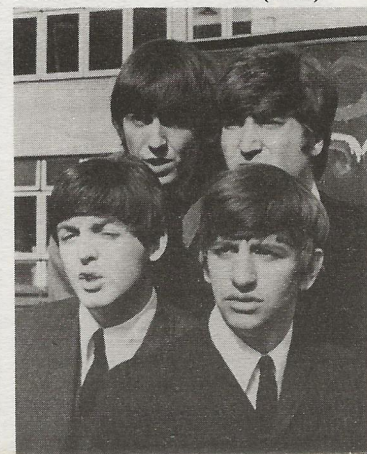
Easily the most visually stunning and exotic of all the movie adapta-

tions of Rodgers and Hammerstein musicals—even if video loses the original CinemaScope dimensions. Based on the '46 movie *Anna and the King of Siam*, it recounts the tragicomic adventures of a 19th-century English schoolteacher hired by the King of Siam to tutor his children and how she helps modernize his feudal court in the process. Yul Brynner won an Oscar recreating his original Broadway role, and he dominates scene after scene, with his shaved head, animal vitality and commanding presence. Kerr is also splendid, and expertly lip-syncs Marni Nixon's singing voice on the soundtrack. (R.H.)

MEET ME IN SAINT LOUIS

Judy Garland, Margaret O'Brien, Mary Astor, Marjorie Main, Tom Drake, Lucille Bremer, Leon Ames. Directed by Vincente Minnelli. '43. (MGM/UA cassette and disc, color, 113 min.)

Anytime, you sweetheart! Easily the warmest and most lilting family musical of MGM's golden age. Teenage sisters (Garland and Bremer) are growing up in Saint Louis and the whole family is just busting for the opening of the 1903 World's Fair there the following year. Then Papa gets a job transfer to New York, threatening the sisters' romantic plans. But love and family life both manage to triumph—all to a wonderful Hugh Martin-Ralph Blane score that includes "The Trolley Song" and "The Boy Next Door." (R.H.)



MY FAIR LADY

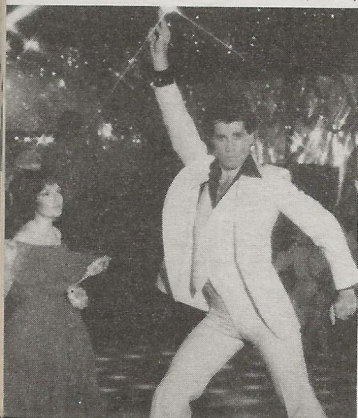
Rex Harrison, Audrey Hepburn, Stanley Holloway, Gladys Cooper. Directed by George Cukor. '64. (CBS/Fox cassette and disc, color, 170 min.)

A lyrical and faithful movie version of Lerner and Loewe's classic musical adaptation of Shaw's *Pygmalion*. Harrison won an Oscar for recreating his Broadway role as the repressed professor who transforms a Cockney flower girl (Hepburn) into a social epitome of some sort and gets transformed himself in the process. The score is collectible in its own right: "I Could Have Danced All Night," "Get Me to the Church on Time," and "I've Grown Accustomed to Her Face." Most of Hepburn's songs were dubbed by Marni Nixon. (H.H.)

THE PIRATE

Judy Garland, Gene Kelly, Walter Slezak, Gladys Cooper, Nicholas Brothers. Directed by Vincente Minnelli. '48. (MGM/UA cassette, color, 101 min.)

Only a modest hit in its original release, *The Pirate* has grown in esteem and popularity over the years to classic status. It's all a fantasy-parody of old-time movie swash-bucklers, with a wonderful, witty Cole Porter score plus some of the most lavish, colorful and imaginative dance routines either Kelly or MGM had attempted to that time. Kelly has rarely been better, and Garland is also excellent, although in a few scenes it's obvious that she wasn't well during the filming or quite with it. (R.H.)



PURPLE RAIN

Prince, Apollonia Kotero, Morris Day, Olga Karlatos, Clarence Williams III. Directed by Albert Magnoli. '84. (Warner cassette and disc, color, 113 min.)

You might be thrilled or embarrassed by the narcissistic celebrations of Prince, but he's not at all bashful about the guile, hamminess and energy it takes to put rock 'n' roll across. The tale is an energetic revision of that reliable music-movie formula, the Headstrong Heel With a Horn. *Purple Rain* hews so close to the basic biographical facts of Prince's own life it could almost be called a docudrama, and the emotional skeins of the story are all A-1 rock motifs: lust, ambition and fighting with your fighting parents. In its intensity, its vivid coloring and its size, the movie is naturally framed for the living-room screen. Since half of it is concert footage, the cassette is a good piece to keep around the house. (C.H.)

THE RED SHOES

Moirá Shearer, Marius Goring, Anton Walbrook, Robert Helpmann, Leonid Massine, Ludmilla Tcherina. Directed by Michael Powell and Emeric Pressburger. '48. (RCA/Columbia cassette, color, 133 min.)

A very special treat for ballet fans. It focuses on a backstage conflict involving a gifted ballerina (Shearer), a young composer and an exacting impresario. Some may object to the heavy-handed parallels between the subject of the big, climactic ballet and the ballerina's dilemma, but the high quality of most of the acting and dancing more than compensate. (S.K.)

SATURDAY NIGHT FEVER

John Travolta, Karen Lynn Gorney, Donna Pescow, Barry Miller, Joseph Cali, Paul Pape. Directed by John Badham. '77. (Paramount cassette and disc, color, 118 min.)

A vivid celebration of the disco-mania that was so much a part of the '70s youth scene. It's also an equally good dissection of the emptiness of that era's "me" culture,

with the leading characters eventually recognizing the need to find something more to "staying alive." The movie made a star of Travolta, whose combination of sinuous movement and mannered strut—to the rhythmic music of the Bee Gees—captured the restless assertiveness of a whole generation. (R.H.)

SINGIN' IN THE RAIN

Gene Kelly, Debbie Reynolds, Donald O'Connor, Jean Hagen, Cyd Charisse, Douglas Fowley. Directed by Stanley Donen and Gene Kelly. '52. (MGM/UA cassette and disc, color, 103 min.)

Easily the sunniest of Hollywood's Technicolor song, dance and comedy fests. Kelly, Reynolds, O'Connor, Charisse and Hagen are all perfect in this sometimes droll, more often hilarious spoof of the early days of talkie movie-making, when quite a few stars and directors were having trouble making the transition from silents. The lively, witty script by Betty Comden and Adolph Green is surrounded by the cream of the song catalog of Nacio Herb Brown and Arthur Freed. All the musical numbers are winners—from Kelly's now-classic title number to the big, splashy, deliberately hokey 15-minute pop ballet to "Broadway Rhythm" and "Broadway Melody," highlighted by as sultry a *pas de deux* as Kelly and Cyd Charisse ever danced. (R.H.)

THE SOUND OF MUSIC

Julie Andrews, Christopher Plummer, Eleanor Parker, Peggy Wood. Directed by Robert Wise. '65. (CBS/Fox cassette and disc, RCA disc, color, 185 min.)

The hills are alive with the legend of one of the most popular musicals of all time. Some super Alpine scenery, a lively story about a novice nun who becomes the governess of the children of Baron von Trapp, finds romance and helps the family escape the Nazi invasion of Austria—all add up to a warm, sumptuous, openly sentimental musical, beautifully tied together with one of Rodgers and Hammerstein's most wonderful scores. (R.S.)

A STAR IS BORN

Judy Garland, James Mason, Jack Carson, Charles Bickford. Directed by George Cukor. '54. (Warner cassette and disc, color, reconstructed version, 176 min.)

The restored version released in video formats is definitely preferred to the 2½-hour one that has been in circulation the past 30 years. Although the Garland and Mason performances still have impact in the cut version, the recovered sequences contribute tellingly to the whole entertainment. This is especially true of two musical numbers: Harold Arlen's and Ira Gershwin's "Here's What I'm Here For" and "Lose That Long Face." Not all the cut footage was found although all of the soundtrack was. So in a few places (totalling perhaps 4



minutes) tinted production stills are inserted and matched with appropriate tracks. This may disconcert some viewers momentarily but the illuminated character details justify the unorthodox format. The restoration makes a wonderful difference in a great movie about the personal price of movie stardom—in which Garland gives the performance of her life, including her unforgettable version of "The Man That Got Away." (R.H.)

SWING TIME

Fred Astaire, Ginger Rogers, Victor Moore, Helen Broderick. Directed by George Stevens. '36. (RKO, Nostalgia Merchant cassettes, B&W, 103 min.)

With Fred Astaire and Ginger Rogers, a Jerome Kern score and

direction by George Stevens, you can't go wrong with this one. In fact, it's one of Fred and Ginger's most appealing musical comedies. The fun starts when Fred tries to pick up dance teacher Ginger by pretending he can't dance (!) and she has to literally teach him to "Pick Yourself Up." Romantic complications lead to romantic complications—and some great song and dance numbers, including Fred's "Bojangles of Harlem," the duo's "Waltz in Swing Time" and the Oscar-winning "The Way You Look Tonight." (R.H.)



THAT'S ENTERTAINMENT!
Fred Astaire, Judy Garland, Bing Crosby, Gene Kelly, Frank Sinatra, Lena Horne, many others. Directed by Jack Haley Jr. '74. (MGM/UA cassette and disc, color and B&W, 130 min.)

The sort of compilation movie you'll want to watch again and again—and again. Practically everybody who's anybody in movie-musical history is represented by some of their all-time best numbers—as staged by Busby Berkeley, Vincente Minnelli and others—taken from the cream of MGM's musi-

cals made between 1929 and 1958. The selections are linked by brief, cogent bits of narration by Astaire, Kelly, Liza Minnelli, Bing and a few others. But it's the numbers themselves that make up most of the footage, and there isn't a dull one in the batch. Among the best: Astaire and Eleanor Powell dancing "Begin the Beguine," Clark Gable (yes!) doing a vaudeville turn to "Puttin' on the Ritz," Donald O'Connor's "Make 'Em Laugh," Gene Kelly's "Singin' in the Rain," Judy Garland's "Get Happy," "Trolley Song" and "Dear Mr. Gable," Lena Horne's "Honeysuckle Rose," Crosby's and Sinatra's duet to "What a Swell Party," and several musical bits by no less than Joan Crawford, Jean Harlow, James Stewart and Elizabeth Taylor. Indispensable to anyone who loves musicals. (R.H.)

TOP HAT

Fred Astaire, Ginger Rogers, Edward Everett Horton, Helen Broderick, Erik Rhodes. Directed by Mark Sandrich. '35. (Nostalgia Merchant, RKO cassettes, B&W, 100 min.)

Easily the best and most enduring of the now-classic Fred Astaire and Ginger Rogers original movie musicals. More than any previous movie (and better than many that've come after it), this one showed how to use song and dance to advance a storyline and to express key aspects of character, and not just be an aside or an interruption of the plot. Everything clicks—from the breezy script that makes the most of its shamelessly contrived romantic escapism to the glamorous Art Deco sets and sophisticated elegance of Sandrich's direction. Irving Berlin's score, one of the best he ever wrote for either stage or screen, blends almost seamlessly into the total picture—and includes "Cheek to Cheek," "No Strings," "Isn't This a Lovely Day to Be Caught in the Rain," and the title song. Astaire and Rogers' performances are matched by those of a first-rate supporting cast that makes the most of every bright line and situation. (R.H.)

VIVA LAS VEGAS

Elvis Presley, Ann-Margret, Cesare Danova. Directed by George Sidney. '64. (MGM/UA cassette, color, 86 min.)

Who cares about plot (there really isn't any) when you've got swivel-hips Elvis and beautiful, vivacious Ann-Margret together in this '64 musical. He's a race car driver this time and she's, well, just sort of there for him to meet. There are plenty of good songs, lively dances, and all-round fun. (J.M.)

WEST SIDE STORY

Natalie Wood, Richard Beymer, George Chakiris, Rita Moreno. Directed by Robert Wise and Jerome Robbins. '61. (CBS/Fox cassette and disc, color, 155 min.)

Arthur Laurents' modern variation on *Romeo and Juliet* trans-

planted to the slums of '50s New York, with ethnic conflict among rival youth gangs replacing family-feuding among the Montagues and Capulets. Robbins co-directed this cinematic but deliberately stylized version of his landmark Broadway show—mixing ballet with realistic action in both street and studio locations to tell the story and create a mood of tension and tragedy. All of the original Leonard Bernstein-Stephen Sondheim score is kept—although two songs ("Cool," "Dear Officer Krupke") are used in different places, and more sensibly so. The secondary roles are cast more believably than the two leads (Wood, Beymer, whose singing is dubbed by Marni Nixon and Jim Bryant respectively)—and both Moreno and Chakiris won Oscars for their's. (R.H.)

ADVENTURE

BACK TO THE FUTURE

Michael J. Fox, Christopher Lloyd, Lea Thompson, Crispin Glover. Directed by Robert Zemeckis. '85. (MCA cassette and disc, color, 116 min.)

You know the story. An average mid-'80s teenager takes a ride in a



nuclear-powered time machine built by a crazed scientist—and ends up back in 1955 where he must play matchmaker for his parents-to-be. Just an average teenager. Here's a tight, well-crafted classic that comes together like an old Jimmy Stewart movie. It's a masterpiece of slick innocence that you'll want to watch over again as a personal pick-me-up or as a cassette that will bring the family together. The video transfer is clean and crisp and the scanning is very carefully carried out. Nothing squeezed, nothing lost. (M.Z.L.)

BUTCH CASSIDY AND THE SUNDANCE KID

Paul Newman, Robert Redford, Katharine Ross, Strother Martin, Jeff Corey, Cloris Leachman. Directed by George Roy Hill. '69. (CBS/Fox cassette and disc, color, 110 min.)

The '60s most popular (and stylish) defiance of authority—in the

guise of a western. Newman and Redford make two of the West's most wanted badmen into two of moviedom's most engaging characters. They rob trains, banks and sharpies as they try to outrun the law. Hill's direction of their buddy-buddy antics, with musical interludes by B.J. Thomas, offers enough action, comedy and romance to please any video collector. Burt Bacharach's score will also charm you. (M.T.)

CLOSE ENCOUNTERS OF THE THIRD KIND—THE SPECIAL EDITION

Richard Dreyfuss, Francois Truffaut, Teri Garr. Directed by Steven Spielberg. '80. (RCA/Columbia cassette and disc, color, 133 min.)

In one brilliant swoop, *Close Encounters* retired the movies' simplistic Flash Gordon and Buck Rogers notions of our planet in relation to others in space, while demystifying some of the enigmatic metaphors of Kubrick's *2001*. The story of a young American who gets ineffably drawn into contact with alien beings has a few illogical holes in it, but even they cannot undercut the fascinating, mystery like aura of the story as a whole and the spectacular final encounter with the gigantic space ship and its emissaries. Three years after the picture's original theatrical release in '77, director Spielberg re-edited *Close Encounters* and expanded the final sequence with previously unused footage, giving the picture even more visual and dramatic impact

than it had before. The video release is of this expanded Special Edition. What may be lost in the reduced size of the average video screen is compensated for by a seeming intensification of the human drama of the story. In all, an exceptionally vivid, violence-free attempt to bridge the gap between scientific knowns and futuristic unknowns. (R.H.)

THE EMPIRE STRIKES BACK

Mark Hamill, Harrison Ford, Carrie Fisher, Billy Dee Williams. Directed by Irvin Kershner. '80. (CBS/Fox cassette and disc, color, 127 min.)

The force is with us again. *Empire* picks up shortly after the initial chapter of *Star Wars*, with Luke Skywalker (Hamill) training to be a Jedi knight and Darth Vader determined to turn him to the dark side. This time Lucas (via director Kershner) fleshed out what had been mere comic book characters in *Star Wars* into people we care about. There are special effects in virtually every shot, and they are presented to greater effect than in either the original or the follow-up *Return of the Jedi*. The action sequences are original and flawlessly executed. (M.T.)

FANTASTIC VOYAGE

Stephen Boyd, Raquel Welch, Donald Pleasence. Directed by Richard Fleischer. '66. (CBS/Fox cassette, color, 100 min.)

Inner space can be just as awesome as the farthest reaches of the galaxy. Director Fleischer proves it in this literate adventure through

the inside of a human body. A crew of scientists are shrunk to microscopic size in order to operate on the brain of an ailing scientist. While the beauty of some scenes challenges scientific accuracy, this is still first-rate sci-fi moviemaking and a rousing adventure tale. (A.H.)

GOLDFINGER

Sean Connery, Gert Frobe, Harold Sakata. Directed by Guy Hamilton. '64. (CBS/Fox cassette and disc, color, 108 min.)

One of the most entertaining James Bond flicks. Connery is his supersuave 007 self, attempting (has he ever failed?) to foil a robbery of the gold at Fort Knox. Top-notch home-video fun. (J.M.)

GUNGA DIN

Cary Grant, Victor McLaglen, Douglas Fairbanks Jr., Sam Jaffe. Directed by George Stevens. '39. (Nostalgia Merchant, Vid-America cassettes, B&W, 117 min.)

Even Mr. Magoo has remade this wonderful Kipling saga, but the first Hollywood version remains the definitive one. Her Majesty's daredevil soldiers-of-fortune (McLaglen, Grant, Fairbanks) try to put down a rebellion in India. The sweeping direction, breathtaking action, wonderfully humorous touches, and an unforgettable performance by Sam Jaffe as the water boy who wants to be a soldier, hold up beautifully. (M.T.)

HIGH NOON

Gary Cooper, Grace Kelly, Katy Jurado. Directed by Fred Zinnemann. '52. (Republic/NTA cassette, B&W, 85 min.)

Arguably the finest hour of the American western. Zinnemann and screenwriter Carl Foreman use the unusual "ticking clock" device of making the movie's running time (85 minutes) correspond exactly to the story's time—as the retiring marshal of a western town tries to rally the frightened town authorities to take a stand against four vengeance-seeking gunmen known to be heading for the town after years in prison. Cooper won an



Oscar for his performance as the soft-spoken marshal, newly married to a Quaker (Grace Kelly) committed to nonviolence. Some critics have given the movie symbolic interpretations relating to the McCarthy hysteria of the '50s (Foreman was blacklisted by Hollywood during that period), and Hawks and John Wayne went so far as to make the more action-oriented *Rio Bravo* (1959) a rebuttal of certain aspects of *High Noon*'s plot, theme and style. But *High Noon* holds up superbly as spare, suspensefully hard-hitting drama—with an unforgettable ending (after the shootout). (R.H.)

THE MAGNIFICENT SEVEN

Yul Brynner, Steve McQueen, Eli Wallach, Horst Buchholz, James Coburn, Charles Bronson, Robert Vaughn, Brad Dexter. Directed by John Sturges. '60. (CBS/Fox cassette and disc, color, 126 min.)

Gunfight at the not-so-O.K. Corral—as a poor Mexican village hires seven gunmen to protect them from banditos. This transposed American version of the Japanese masterpiece *Seven Samurai* is several notches above most good westerns, thanks to Sturges' energetic direction and the vivid performances. (J.M.)

MUTINY ON THE BOUNTY

Charles Laughton, Clark Gable, Franchot Tone, Donald Crisp. Directed by Frank Lloyd. '35. (MGM/UA cassette and disc, B&W, 132 min.)

An Oscar for Best Picture in '35 and still the best movie version of



the Nordhoff-Hall tale. Gable, who went so far as to shave his ladykilling moustache for the role, stars as the dashing and mutinous first officer who stands up to the tyrannical Captain Bligh (Laughton). Lloyd's sweeping sea battles and uncompromising scenes of life aboard the 18th-century ship elevate the movie to timeless epic. (M.T.)



NEVER CRY WOLF

Charles Martin Smith, Brian Dennehy. Directed by Carroll Ballard. '83. (Disney cassette and disc, 106 min.)

A movie to restore one's faith in "family entertainment." Shooting on location in Canada's Yukon, director Ballard (*The Black Stallion*) focused on Tyler, a government scientist sent out alone to find out if wolves are killing off the once plentiful caribou herds. His discovery of the true nature of the wolves' motives unfolds with the suspense of a detective story. The touching family relationships of the wolves, who come to be characters in their own right, and the beauty of the land are magnificently photographed. What the movie loses in the great scenic grandeur it had on theater screens it gains in poignancy on video. (H.H.)

PLANET OF THE APES

Charlton Heston, Roddy McDowall, Kim Hunter, Maurice Evans. Directed by Franklin J. Schaffner. '68. (CBS/Fox cassette, color, 112 min.)

So good it's been aped and reaped. Schaffner based this thriller

on Pierre Boulle's novel *Monkey Planet*. An astronaut (Heston) lands on an alien planet where apes are the rulers and humans are hunted for sport. It's all excitingly done, and the makeup by John Chambers is terrific. (A.H.)

RAIDERS OF THE LOST ARK

Harrison Ford, Karen Allen, Wolf Kahler, Denholm Elliott. Directed by Steven Spielberg. '81. (Paramount cassette and disc, color, 115 min.)

The adventure movie to end all adventure movies. Some of the snobbier critics have put down this one as overblown, pulpish and too violent—and it may, indeed, be some or all that. But for those willing to accept *Raiders* on its own comic-book terms, Spielberg's and George Lucas' rip-roaring, slam-bang, fun-filled, affectionate tribute to the cliffhangers of yore has enough exciting action and superb special effects to keep you on the edge of your seat for repeated showings. It literally has everything—from buried treasures to damsels in distress; from poisoned arrows and lethal darts to booby-trapped underground caverns; from a Nazi villain to a handsome hero named Indiana Jones who combines elements of Errol Flynn, Burt Lancaster, Bogart, James Bond and Superman as he chases the villains from the jungles of Peru to the mountains of Nepal and finally to a lost city in Egypt. Fun is what this movie is all about, and great fun is what it achieves. (R.H.)

RED RIVER

John Wayne, Montgomery Clift, Walter Brennan, Joanne Dru. Directed by Howard Hawks. '49. (Key-CBS/Fox cassette and disc, B&W, 133 min.)

A rip-snorting western within a youth-vs.-the-older-generation format. Reflective cowpoke Clift holds his own against macho brawler Wayne—although both sometimes play second fiddle to the sweeping landscapes, the cattle and the raw elements. Key's video version is the complete original movie, not the cut version in TV circulation. (L.M.)

RETURN OF THE JEDI

Mark Hamill, Harrison Ford, Carrie Fisher. Directed by Richard Marquand. '85. (CBS/Fox cassette and disc, color, 133 min.)

It's new! It's improved! It's more of the same! But who cares, it's still great! The third installment in the *Star Wars* series provides a rousing finish to the most successful line of pictures in movie history. While sticklers might contend this episode is little more than a lavishly produced rehash of the original, they are probably the people who wonder why anyone would want to ride the same roller coaster more than once. Every frame seems crammed with flying villains, ships, Ewoks, storm troopers, Jedi Knights and who knows what else. The opening is especially inventive (and bears the least resemblance to previous *Star Wars* movies) as Luke and the gang attempt to rescue a frozen Han from the slug-like space gangster Jabba the Hutt. (M.T.)

THE SCARLET PIMPERNEL

Leslie Howard, Merle Oberon, Raymond Massey, Nigel Bruce. Directed by Harold Young. '34. (Blackhawk, Budget, Penguin, Sheik cassettes, B&W, 95 min.)

You know you're dashing and fearless, but does your girlfriend? No? Then you're in the same boat as the Scarlet Pimpernel. Back in the days of the French Revolution, he pretends to be a fop but actually he's a daredevil saving Frenchmen from the guillotine. This is still a lively adventure flick with some wonderful British actors and deliciously witty dialogue. (J.M.)

THE SEARCHERS

John Wayne, Natalie Wood, Jeffrey Hunter, Vera Miles, Ward Bond. Directed by John Ford. '56. (Warners cassette and disc, color, 119 min.)

The Duke plays a relentless Civil War veteran determined to find his niece (Wood), abducted by the Comanches. The five-year trek finds Wayne and Hunter pitted against white- and red-skinned villains, the elements and themselves. Wayne's acting was never more stoic and

Ford's direction so meticulous. The screenplay, by Frank S. Nugent, refuses you a pat, happy ending, with the hero walking off into the sunset—leaving the audience with something more to think about than applaud for. (M.T.)

THE SEVENTH VOYAGE OF SINBAD

Kerwin Mathews, Kathryn Grant, Richard Eyer, Torin Thatcher. Directed by Nathan Juran. '58. (RCA/Columbia cassette, color, 87 min.)

This '50's sleeper has become a minor classic among movie buffs for the animated monsters devised by special-effects genius Ray Harryhausen. The plot has Mathews as Sinbad battling an eye-popping assortment of monsters as he repeatedly rescues the princess he loves, despite the fact that a wicked sorcerer has reduced her to the size of his thumb. The most provocative battles are Sinbad's swordfight with the skeleton, for which Bernard Hermann wrote a kicky "Castanet Concerto," and The Cyclops, who drew more fan mail than the people stars. (L.B.T.)

SHANE

Alan Ladd, Jean Arthur, Van Heflin, Jack Palance, Brandon de Wilde. Directed by George Stevens. '53. (Paramount cassette and disc, color, 118 min.)

Homesteader vs. open-range rancher is the conflict that director Stevens used to turn Jack Schaefer's novel into the western



classic it's become. Ladd is the mysterious gunfighter who protects Arthur, Heflin and other squatters from the villainous Palace. Cinematography by Lozal Criggs won an Oscar. (C.K.)

THE SHOOTIST

John Wayne, Lauren Bacall, Ron Howard, James Stewart, Richard Boone. Directed by Don Siegel.

'76. (Paramount cassette and disc, color, 99 min.)

Wayne imitates life. The Duke's final picture casts him as an aging cowboy terminally ill with cancer, but determined to die with dignity. A top-notch cast make this movie a moving tribute to Wayne's Hollywood legend as well as a good flick on its own merits. (M.T.)

STAGECOACH

John Wayne, Claire Trevor, Thomas Mitchell, Louise Platt, Andy Devine. Directed by John Ford. '39. (Vestron cassette, B&W, 99 min.)

John Ford's classic western. A group of stagecoach passengers confront Indians and internal conflicts on an overland stage heading west. Cinematographer Gregg Toland provides gorgeous vistas for the eight passengers—including a young Wayne as the gunslinging Ringo Kid. (A.H.)

STAR TREK—THE MOTION PICTURE

William Shatner, Leonard Nimoy, DeForest Kelley, Stephen Collins, Persis Khambatta. Directed by Robert Wise. '79. (Paramount cassette and disc, color, 132 min.)

Head and shoulders above other feature movies generated by popu-

lar TV series, this much hyped sci-fi flick boasts some remarkable special effects: the best that a multimillion-dollar budget can buy. And there has been an earnest attempt to recreate the TV show's intelligent approach to science fiction. Only blemish: the trimming necessary to fit the widescreen images into the standard video format. (M.T.)

STAR WARS

Mark Hamill, Harrison Ford, Carrie Fisher, Peter Cushing, Alec Guinness, voice of James Earl Jones (as Darth Vader). Directed by George Lucas. '77. (CBS/Fox cassette and disc, color, 121 min.)

The picture that gave birth to the term "megabucks" is still one of the most beautiful and elaborate science-fiction movies ever made. But don't bother about allegory, implication, or a subtle bit of symbolism. *Star Wars* is as flat as the comic books it derives from. But that's what makes it such a wonderful choice for video. Its repeated viewing capacity is immense, because the special effects, combined with John Barry's production design, are the movie. The plot and characters are recycled with a wry sense of humor from old Flash Gordon serials, *Camelot*, *The Wizard of Oz* and many other movie sources. These elements take a back seat to the mesmerizing sights and sounds, such as Obi-Wan Kenobi and Darth Vader duelling with neon swords, Luke walking into an intergalactic version of a low-life bar, and the final battle, borrowed from WWII bomber movies, as thoroughly climactic as *Ben Hur*'s chariot race. *Star Wars* is not wise, but it's witty—and huge fun. (R.R.)

SUPERMAN—THE MOVIE

Christopher Reeve, Margot Kidder, Marlon Brando, Gene Hackman, Ned Beatty, Jackie Cooper, Glenn Ford, Valerie Perrine. Directed by Richard Donner. '78. (Warner cassette and disc, color, 127 min.)

From comic strip to radio serial, to movie cartoon series, to TV series, then to this almost epic super-movie production, the Clark Kent/



Superman saga has never lost its appeal to audiences of all ages. This version is great fun if you're willing to suspend logic and just sit back and enjoy. Actually, it's something of a double feature—with one part set on the planet Krypton, telling how Superman got dispatched through space to Earth and the other part a much more conventional Superman-vs.-the-bad-guys adventure. There's nothing routine about this production's dazzling special effects, however. Reeve is perfection itself in the role of Kent/Superman, and Kidder almost steals the picture with her wry view of Lois Lane. (R.H.)

TARZAN THE APE MAN

Johnny Weissmuller, Maureen O'Sullivan, C. Aubrey Smith, Neil Hamilton. Directed by W.S. Van Dyke. '32. (MGM/UA cassette and disc, B&W, 99 min.)

The first of MGM's Tarzan movies is still one of the best, with Weissmuller in the role for the first time and exchanging the classic "Me Tarzan... you Jane" dialogue with comely O'Sullivan. The plot has Jane's father (Smith) and fiancé (Hamilton) coming to Africa in search of the Elephant Graveyard. Papa loses his life and then Jane decides to stay on with Tarzan. Weissmuller's Tarzan is untrue to Edgar Rice Burroughs' literary creation,

but it doesn't detract from the lavish pictorial quality or fun of the movie. (E.H.)

2001: A SPACE ODYSSEY

Keir Dullea, William Sylvester, Gary Lockwood, Daniel Richter. Directed by Stanley Kubrick. '68. (MGM/UA cassette and disc, color, 139 min.)

Kubrick's and Arthur C. Clarke's once mind-boggling time/space epic now feels somewhat like a product of its own time—when space had to imply "spaciness" and symbolism required some top-heavy metaphors. But *2001* still looks good, no mean feat given Hollywood's subsequent technical advances in outer-space replication. The movie's man-vs.-machine drama and enigmatic, open-ended plot still make viewing at least continually intriguing. All the more so if you've got your VCR hooked up to a good audio system and can bathe in the Strauss and Ligeti music as space-ships waltz in an other-worldly utopia where computers claim birthrights. (W.S.)

WINGS

Buddy Rogers, Clara Bow, Richard Arlen, Jobyne Ralston, Gary Cooper. Directed by William Wellman. '27. (Paramount cassette and disc, B&W, 139 min.)

The first of the big aviation epics, paving the way for *Hell's Angels*, *The Dawn Patrol* and many others. Although it won the Academy Award as Best Picture of 1927, *Wings* is not, and never was, a classic in an artistic sense. But it still is a great show and, once under way, it stays in the air pretty constantly—with dogfights, a battle with a giant Fokker bomber, the shooting down of German balloons and so forth. Picture quality on the tape is stunning, and is made from a full-aperture print so that all titles are centered, and the image isn't sliced off at the left, as happens all too often when silent prints are made up to a sound aperture ratio. Paramount has also added a good organ score which matches the mood of the original. (W.K.E.)



THRILLERS

THE BIRDS

Tippi Hedren, Rod Taylor, Jessica Tandy, Suzanne Pleshette, Ethel Griffies. Directed by Alfred Hitchcock. '63. (MCA cassette and disc, color, 120 min.)

High-octane Hitch, from the nifty premise of Daphne Du Maurier's chilling story: What if everything with beaks and feathers suddenly went after humans as if they were tasty suet? More than scary enough to be kept out of reach of small or nightmare-prone nestlings. (A.H.)



THE BRIDE OF FRANKENSTEIN

Boris Karloff, Colin Clive, Elsa Lanchester, Ernest Thesiger, Valerie Hobson. Directed by James Whale. '35. (MCA cassette, B&W, 75 min.)

Whale's follow-up to his own *Frankenstein* marks one of the few instances in Hollywood history in which a sequel is superior to the original. If *Frankenstein* has become the definitive modern retelling of Mary Shelley's cautionary story about the limits of human intelligence, *Bride* is something else altogether: an operatic, darkly funny fable about the pitfalls of computerized dating. The plot is more outrageous, the terror more high-flown, the humor wilder, the whole bound together with a deep affec-

tion for the genre. If anything, the mixture of artifice, camp and chills goes down more easily today than 50 years ago. (M.H.)

A CLOCKWORK ORANGE

Malcolm McDowell. Patrick Magee, Adrienne Corri, Aubrey Morris. Directed by Stanley Kubrick. '71. (Warner cassette and disc, color, 137 min.)

Kubrick's adaptation of Anthony Burgess' grim, futuristic vision of violence still ranks as one of the most controversial movies of recent years, and is rarely shown on TV without sizable cuts—all the more reason to value its release on cassette. There isn't a likable character and the humor is as black as the pit of a coal mine. But Kubrick makes everything compelling, indeed riveting. (B.D.)

DEAD OF NIGHT

Michael Redgrave, Mervyn Johns, Sally Ann Howes. Directed by Cavalcanti, Robert Hamer, Basil Dearden. '45. (Thorn EMI/HBO cassette, B&W, 102 min.)

This classic ghost story—actually a quintet of ghost stories wrapped in a neat framing device and with a disturbing ending—is so full of talent (writing, directorial, acting and other crafts) and is such a stylishly made movie that it can stand up to (and surpass) the current competition. The best sequence (in fact, one of the classic horror sequences from any movie) is the episode of the haunted mirror, superbly directed by Hamer and beautifully acted by the underrated Ralph Michael. As he sits alone, looking at the image of a man who is himself sitting alone looking at the image in a mirror—a reflection that is all wrong, and seeks to “claim” him—there is an eerily three dimensional effect. (W.K.E.)

DIVA

Wilhelmenia Fernandez, Frederic Andrei, Richard Bohringer. Directed by Jean-Jacques Beineix. '81. (MGM/UA cassette and disc, color, 123 min.)

One of the most refreshing, spell-binding movies in years—on at least five or six different levels. It's a taut mystery thriller. It's an offbeat comedy. It's a kooky romantic fantasy. It's a musical treat for opera lovers (with a bit of rock thrown in, too). It's a visual feast of stylishly mod cinematography. And it's an intriguing allegory—about whether or not innocence can survive in today's world of everyday double-dealing—told against a high-tech background. The story centers on two pieces of audio tape which various people are willing to kill for. One is a pirated copy of a performance by an internationally acclaimed soprano who resolutely refuses to make recordings. The other is a cassette copy of the confession of a hooker spilling the beans on an international drug and prostitution ring run by a top official. When both tapes end up in the possession of a teen-aged postal messenger, he is soon running for his life. (R.H.)

DOUBLE INDEMNITY

Fred MacMurray, Barbara Stanwyck, Edward G. Robinson. Directed by Billy Wilder. '44. (MCA cassette, B&W, 106 min.)

A suspense thriller that pits insurance investigator MacMurray against steely-eyed plotter Stanwyck, who gives one of her all-time best performances—which is saying a lot for this fine actress. Based on James M. Cain's novel, with an acerbic screenplay by Raymond Chandler, this taut melodrama of adultery, murder and revenge delivers goose-bumps. (D.M.)

FOREIGN CORRESPONDENT

Joel McCrea, Laraine Day, Herbert Marshall, Robert Benchley, Edmund Gwenn. Directed by Alfred Hitchcock. '40. (Lightning cassette, B&W, 119 min.)

One of the most entertaining movies ever made—as it hops and



skips from adventure to adventure in the whirlwind career of a novice foreign correspondent (McCrea) who's let loose on intrigue-riddled Europe on the very eve of World War II. Hitchcock, in his second Hollywood effort after a brilliant career in England, worked well with legendary set designer William Cameron Menzies in converting a Hollywood backlot into exotic European locations. Among the most memorable are the Dutch settings for a political assassination amid a crowd of rain-swept umbrellas. The final, climactic plane crash and sea rescue on the stormy Atlantic have never been surpassed by all the “special effects” wizards in the decades since. (A.S.)

THE EXORCIST

Ellen Burstyn, Linda Blair, Max von Sydow, Jason Miller. Directed by William Friedkin. '73. (Warner cassette and disc, color, 121 min.)

The Devil made her do it. Young Blair becomes possessed by Lucifer himself, then throws up on everyone and everything when not growling the most vitriolic obscenities you can imagine. It's a terrifying thriller, one of the best of its kind. This big-budgeted flick did much to increase the world's appetite for the supernatural fright genre. Tense direction, eerie music and some good special effects. Keep the lights on for this one. (J.M.)

FRANKENSTEIN

Boris Karloff, Colin Clive, Mae Clarke, John Boles, Dwight Frye. Directed by James Whale. '31. (MCA cassette and disc, B&W, 71 min.)

The granddaddy of horror talkies turns out to have some surprisingly moving moments which get savory emphasis on the smaller, more private video screen. Both Dr. Frankenstein and his monster come across as much more sympathetic than the cardboard characters of innumerable sequels. Karloff's performance as the monster provided the blueprint for virtually all subsequent movie menaces. It's a shadow-laden classic with pathos as well as shocks. (D.H.)

JAWS

Roy Scheider, Richard Dreyfuss, Robert Shaw. Directed by Steven Spielberg. '75. (MCA cassette and disc, color, 124 min.)

An unforgettable screen villain is born: the shark. Young Spielberg directed this tour de force about a king-size bikini chomper ravaging a New England resort. Clever cutting and Oscar-winning music abet memorable movie fright. (R.S.)

KING KONG

Fay Wray, Bruce Cabot, Robert Armstrong, Noble Johnson. Directed by Merian C. Cooper, Ernest B. Schoedsack. '33. (Nostalgia Merchant, Vid America cassettes, B&W, 100 min.; Criterion disc, B&W, 103 min.)

The original beauty and the beast classic. It tells of the giant ape's cap-

ture on Skull Island and his transportation to America. Kong develops a yen for Fay, an ability to scale skyscrapers, and you know the rest. The story, the special effects and the cinematography of this version are still more impressive than the wretched '76 version. The disc version restores footage long ago cut for theatrical, TV, and cassette versions. (M.T.)

KLUTE

Jane Fonda, Donald Sutherland, Charles Cioffi, Roy Scheider, Jean Stapleton. Directed by Alan J. Pakula. '71. (Warner cassette and disc, color, 114 min.)

One of the most quietly suspenseful, well-acted thrillers in many a year. Fonda won an Academy Award for her role as the good-hearted but self-sufficient New York City prostitute who can identify a psychotic killer and is therefore in danger for her own life. Sutherland has one of his best roles as the plodding detective working on the case. (R.S.)

KNIGHTRIDERS

Ed Harris, Gary Lahti, Tom Savini, Amy Ingersoll. Directed by George A. Romero. '82. (Media cassette, color, 145 min.)

Writer-director Romero (*Night of the Living Dead*) cleverly refocuses aspects of the Camelot legend to '80s Pennsylvania—for this intriguing tale of a Renaissance-garbed jousting troupe that uses motorcycles instead of horses as it plays country fairs. Romero replays not only aspects of the personal dramas of Arthur, Guinevere and Lancelot, but also zeroes in on the destructive commercialism of present-day America that eventually dooms the community and its code of honor and chivalry. Ed Harris gives a finely etched, low-key performance as the leader of the troupe—and there are many other excellent performances from the cast of mostly unknowns. Lively proof that independent American moviemakers can come through with much more than mindless, cheapie exploitation flicks. (R.H.)

THE LADY VANISHES

Margaret Lockwood, Michael Redgrave, Paul Lukas, Dame May Whitty. Directed by Alfred Hitchcock. '38. (Criterion cassette and disc; Media, Embassy, Budget, Video Yesteryear cassettes, B&W, 97 min.)

Hitchcock rarely matched the remarkable mix of suspense, romance and comedy he achieves in this late '30s spy thriller. It's no wonder it has played theatrically and on TV a jillion times already. As a matter of fact, so many video companies have released the picture since its rights fell into public domain that you can probably watch a jillion different versions. Visually, the laser-disc version is the best that I've seen. (D.H.)

LAURA

Gene Tierney, Dana Andrews, Clifton Webb, Vincent Price, Judith Anderson. Directed by Otto Preminger. '44. (CBS/Fox cassette, B&W, 88 min.)

Clifton Webb is as bitchy as Gene Tierney is beautiful, in this classic mystery about the investigation of a murder and its ensuing surprises. It's one of Preminger's finest efforts, in which a character's presence is evoked throughout the first half of the movie with the help of David Raksin's famous theme; then when she makes her appearance she turns out to be as glamorous as the build-up and is even able to sustain it thereafter. (D.M.)

THE MALTESE FALCON

Humphrey Bogart, Mary Astor, Sydney Greenstreet, Peter Lorre, Elisha Cook Jr. Directed by John Huston. '41. (CBS/Fox cassette and disc, B&W, 100 min.)

A rare bird among all the detective stories that Hollywood has churned out over the years—and living proof that certain material in the right hands can overcome the stigma of two earlier flop versions ('31 with Ricardo Cortez and Bebe Daniels, '36 with Warren William and Bette Davis) and revitalize a genre of movies almost done in by hundreds of lackluster, routine B-picture entries. This third version



of Dashiell Hammett's mystery novel has Humphrey Bogart in top form as the quintessentially tough, cynical private eye, Sam Spade—loyal only to his own code of honor and decency—as he tries to unravel a complicated but fascinating case involving a priceless statue (the Maltese falcon). Writer-director Huston surrounds the case with an intriguing and vivid group of grovelers and double-dealers, and gives them all sharp, often wise-cracking dialogue. Detective stories rarely hold up to second or third viewings, once you've discovered whodunit. But this one does. (R.H.)

THE MAN WHO KNEW TOO MUCH

James Stewart, Doris Day, Brenda DeBanzie, Carolyn Jones, Bernard Miles. Directed by Alfred Hitchcock. '56. (MCA cassette and disc, color, 120 min.)

Hitchcock's second (and superior) version of a thriller he first filmed in England in '34. Stewart and Day are a likable American couple vacationing in Europe who unwittingly get involved in an assassination attempt. Doris also gets a chance to show off her singing; even the nerve-wracking climax is diabolically musical. (S.K.)

OUT OF THE PAST

Robert Mitchum, Jane Greer, Kirk Douglas, Virginia Huston, Rhonda Fleming. '47. (Nostalgia Merchant cassette, B&W, 97 min.)

Apart from being an excellent, tough thriller, comparable with the



best Hammett and Chandler adaptations, this comes close to being the definitive *noir* picture. It has all the essential elements: a "loser" hero, a pure girl and an evil one, flashbacks linked with a voice-over narration stressing a doomed quality from the start, an expressionistic photographic and art direction style with its roots in German silent cinema, a contrast between the innocence of the country and the corruption of the city, and, of course, a stress on night scenes. (W.K.E.)

PSYCHO

Anthony Perkins, Janet Leigh, Vera Miles, John Gavin. Directed by Alfred Hitchcock. '60. (MCA cassette, disc, B&W, 109 min.)

Slash for slash, *Psycho* is still unequalled for suspense and horror. Critics have written extensively about its style and content, with Andrew Sarris, for example, seeing the movie in terms of the psychological disintegration of America itself in the '60s. The terror begins as Leigh embezzles, flees, checks into a motel and takes a shower that made movie history—a Hitchcockian ballet of suggested gore perfectly augmented by Bernard Herrmann's score of shrieking violins. That scene and many others that follow are interesting to examine with video's slow-motion and stop-action effects. (H.H.)

ROSEMARY'S BABY

Mia Farrow, John Cassevetes, Ruth Gordon, Maurice Evans, Patsy Kelly, Elisha Cook Jr. Directed by Roman Polanski. '68. (Paramount cassette and disc, color, 136 min.)

A classic popular thriller from concept to final credits, based on Ira Levin's bestseller. Rosemary's husband gets involved with a group of Satanists who want Rosemary to give birth to no less than the Devil's child. A difficult story to pull off without getting ludicrous, it works because Polanski makes the action take place mostly in the pregnant Rosemary's mind, as she tries to figure out what (the devil) is going on. Polanski also plays on our pro-



tectiveness towards mothers-to-be and the fears many people have of NYC itself. (J.M./J.L.)

THE THIRD MAN

Joseph Cotten, Trevor Howard, Orson Welles, Alida Valli, Bernard Miles. Directed by Carol Reed. '49. (Criterion cassette and disc, B&W, 104 min.)

Still takes first place among movies depicting the dislocations of postwar Europe—as an American writer hunts for a missing friend in Allied-occupied Vienna. It has expressionistic, Oscar-winning cinematography by Robert Krasker; a gritty, suspenseful script by Graham Greene; excellent performances by Cotten, Howard and particularly Welles, who dominates the whole movie with all of 15 minutes on camera; plus Anton Karas' famous zither score—all tied together masterfully by director Reed. (H.H./D.H.)

THE 39 STEPS

Robert Donat, Madeleine Carroll, Lucie Mannheim, Peggy Ashcroft. Directed by Alfred Hitchcock. '35. (Embassy, Sheik, Penguin cassettes, Criterion cassette and disc, B&W, 80 min.)

A half century after Hitch made this one in England, it's faster, funnier and far more rewarding than almost any recent spy thriller. Donat plays an innocent young man caught by mistaken identity in a murder and espionage ring. Hitch-

cock peppers the tale with his now-renowned hallmarks: a high-wire balance between humor and horror; a subtle sexual and moral cynicism; a stylized cinematic technique; and such thematic elements as the icy Hitchcock blonde, the innocent man on the run, and the lavish, exotic climax. (D.H.)

WITNESS

Harrison Ford, Kelly McGillis, Alexander Godunov. Directed by Peter Weir. '85. (Paramount cassette and disc, color, 113 min.)

Something of a derivation from John Wayne's '47 movie *The Angel and the Badman*; it's not a remake, but so similar in content and structure that "inspiration" is certainly possible. It's a slowly paced but tight tale about a Philadelphia detective taking refuge in an Amish community with a young Amish boy who witnesses a murder and

thereby accidentally uncovers a nest of police corruption. Weir's Dreyer-like pictorial compositions, his wonderful facial studies and ultra-stylish utilization of color come across well in the video transfer, and the story itself seems to take on greater humanity. (W.K.E.)

Z

Yves Montand, Irene Papas, Jean-Louis Trintignant, Charles Denner. Directed by Costa-Gavras. '69. (RCA/Columbia cassette and disc, color, 127 min.)

A suspense-filled thriller documenting the attempted cover-up of a '60s political assassination in Greece. The direction by Costa-Gavras, one of the few specialists in contemporary political thrillers (*State of Siege, Missing*), is free-wheeling and fast, and overpoweringly captures the intrigue that surrounded an actual incident. (C.K.)

DRAMA

AGUIRRE: THE WRATH OF GOD

Klaus Kinski, Ruy Guerra, Helena Rojo, Del Negro. Directed by Werner Herzog. '72. (Continental cassette, color, 94 min.)

Shot on location in the mountains and jungles of Peru, this rivet-



ing drama portrays the historical quest of a band of 16th-century *conquistadores*, led by Aguirre (Kinski), set on finding the legendary gold city of El Dorado. You've probably never seen anything like the opening pan shot of the expedition descending a mountain—or the final circular shot of Aguirre standing alone on his corpse-strewn, monkey-laden raft. Small video screens will inevitably lessen some of the impact, but not the power and amazements of what another *VR* critic has called Herzog's anti-epic. (W.S.)

ALL QUIET ON THE WESTERN FRONT

Lew Ayres, Louis Wolheim, Slim Summerville, Beryl Mercer. Directed by Lewis Milestone. '30. (MCA cassette, B&W, 103 min.)

Few war movies have ever had the impact of this adaptation (by

Maxwell Anderson, Del Andrews and George Abbott) of Erich Remarque's novel about a group of German students who go off to fight WWI and learn many very bitter truths. The battle scenes remain among the most harrowing ever filmed, though some of the most wrenching moments occur through implication and understatement. And the symbolic ending with the butterfly is unforgettable. (The hand reaching for the butterfly, incidentally, is really director Milestone's.) (R.H.)

ALL QUIET ON THE WESTERN FRONT

Richard Thomas, Ernest Borgnine, Ian Holm, Patricia Neal, Donald Pleasence. Directed by Delbert Mann. '79. (CBS/Fox cassette, color, 164 min.)

Only rarely does a remake of an old movie classic come anywhere near the quality and impact of the original—and this is one of them. Thomas is superb as the 18-year-old would-be artist whose life and dreams are destroyed with those of his classmates in WWI. Mann's direction has more depth and intensity than anything he's done since the '50s and John Coquillon's camera work is outstanding. The ending of the original '30 version has been altered slightly—but with as much dramatic impact. Filmed in Czechoslovakia. (R.H.)

AMADEUS

F. Murray Abraham, Tom Hulce, Elizabeth Berridge. Directed by Milos Forman. '85. (Thorn EMI/HBO cassette, color, 158 min.)

While Mozart certainly had his indiscreet moments (many well documented) and his moments of coarseness (read his letters), he probably wasn't quite the giggling buffoon that playwright Peter Shaffer, director Forman and actor Hulce conspire to make him in this thoroughly fictional, often-inaccurate, Oscar-winning movie. But *Amadeus* was never meant as straight biography. Rather, it's Shaffer's meditation on the divine spark that lies behind great art, and the unfathomable and seemingly unfair way true genius is distributed among us. On those terms, the movie works brilliantly as thought-provoking drama—and it gives us a healthy sampling of Mozart's music, entirely untampered with and gloriously played. A bit of grandeur is diminished on the small screen—but other elements benefit from video's intimacy. (A.K.)

BEN HUR

Charlton Heston, Stephen Boyd, Jack Hawkins, Martha Scott. Directed by William Wyler. '59. (MGM/UA cassette and disc, color, 212 min.)

This Biblical epic is in a class by itself for innovative camera work,



story line and spectacular sets. It won 11 Academy Awards—and it's not hard to understand why. Wyler's deft directorial hand traces the bitter competition between two former friends, Messala and Ben Hur, during the time of Christ. The infamous chariot race is relentlessly bloody, but exciting. (H.H.)

BERLIN ALEXANDERPLATZ

Gunter Lamprecht, Barbara Sukowa, Hanna Schygulla, Gottfried John, Franz Buchreiser. Directed by Rainer Werner Fassbinder. '83. (MGM/UA cassettes, color, 15½ hrs.)

Through a glass darkly pimps, whores, thieves, soldiers and low-grade entrepreneurs jockey for position in the bars and gutters of an unfashionable Berlin district. Meanwhile Hitler is waiting in the wings to make his monstrous entrance. Video may be the ideal medium for such an elongated movie (15½ hours in 8 parts) that was originally produced as a TV series. It is a gripping classic, well worth having in its entirety. In German, with English subtitles. (A.S.)

THE BIG CHILL

William Hurt, Glenn Close, Kevin Kline, Jeff Goldblum, Jobeth Williams, Mary Kay Place, Tom Berenger, Meg Tilly. Directed by Lawrence Kasdan. '83. (RCA/Columbia cassette, disc, color, 105 min.)

This tale of a reunion of a clique of once idealistic college classmates, brought together unexpectedly by the suicide of one of their group, is even more appealing on home video than it was in theaters. Its glossy

high tech closeups, the lack of action and the abundance of living room chat are practically made for TV. In addition, there is the snappy dialogue, the classy ensemble acting and the wonderful soundtrack of '60's songs. (M.R.)

BLACK ORPHEUS

Marpessa Dawn, Breno Mello, Lourdes de Oliveira, Lea Garcia. Directed by Marcel Camus. '59. (CBS/Fox cassette, color, 98 min.)

A Greek myth set in contemporary Brazil during carnival? Yes, and it works superbly. French director Camus has created a colorful, sensual, touching updating of the tragic Orpheus legend. The carnival background is used brilliantly—combining its fabulous costumes and the perpetual movements of the celebrations with a bossa nova score by Jobim, Bonfá and others. The video version is dubbed in English. (R.S.)

BLOW-UP

David Hemmings, Vanessa Redgrave, Sarah Miles, Verushka. Directed by Michelangelo Antonioni. '66. (MGM/UA cassette, color, 108 min.)

A beautiful brew of pop culture, social criticism and individual alienation. Hemmings plays a blasé photographer who accidentally photographs a murder—or did he? The extended blow-up he makes of the negative becomes a collection of vague dots while the movie itself becomes a series of images that make the line between appearance and reality waver and blur—even as our attention increasingly sharpens and rivets. (R.S.)

THE BRIDGE ON THE RIVER KWAI

William Holden, Alec Guinness, Jack Hawkins, Sessue Hayakawa, Geoffrey Horne, James Donald. Directed by David Lean. '57. (RCA/Columbia cassette and disc, color, 161 min.)

Director Lean is in top form for this tale of a British officer (Guinness) in a WWII Japanese prison camp, whose twisted code of honor



compels him to cooperate with the enemy in building a strategic bridge. Holden, as an American escapee, is determined to stop him. The movie won Oscars for Best Picture and Best Actor (Guinness). The script, written by Carl Foreman and Michael Wilson, who were blacklisted, was credited to Pierre Boule, on whose novel the story was based, but who spoke no English. Talk about "twisted code of honor." (S.K.)



CASABLANCA

Humphrey Bogart, Ingrid Bergman, Claude Rains, Paul Henreid, Conrad Veidt, Sydney Greenstreet, Peter Lorre, Dooley Wilson. Directed by Michael Curtiz. '42. (CBS/Fox cassette and disc, B&W, 102 min.)

Yes, play it again, Sam—and again and again. Hollywood's most memorable "accidental classic" holds up not only as a colorful, fast-moving romantic melodrama but also as a trenchant, tough-minded allegory about America's shift away from the political isolationism of the '30s. The script by Julius and Philip Epstein and Howard Koch (partly written as shooting progressed) bristles with crisp dialogue and clever, unexpected plot twists, lively direction by Curtiz, and unusually fascinating characters enacted by an exceptional cast. In their only movie together, Bogie and Bergman light sparks that few other movie teams have ever matched—she as a Resistance leader's emotionally torn wife and he as a cynical, expatriate cafe owner who

together try to rekindle a prewar romance in an uncertain environment dominated by world events beyond their control. (R.H.)

CITIZEN KANE

Orson Welles, Joseph Cotten, Dorothy Comingore, Agnes Moorehead, Everett Sloane. Directed by Welles. '41. (RKO, Nostalgia Merchant cassettes; Criterion cassette and disc, B&W, 119 min.)

A 26-year-old Orson Welles raised Kane with Hollywood artistic standards and its sense of visual (as well as storytelling) style with this landmark drama—not to mention raising the wrath of publishing magnate William Randolph Hearst, whose life some of the story closely paralleled. By reviving some cinematic techniques that had been languishing since the demise of silent movies and combining them with fresh ideas about deep-focus cinematography (by Gregg Toland), audacious editing (by Robert Wise) and low-key lighting, Welles and coscripter Herman Mankiewicz brought a unique depth and dimension to their tale of a newspaper publisher who wins fame, fortune and power in 20th-century America but fails as a human being. By putting the story in the framework of the mystery surrounding the tycoon's dying word ("Rosebud"), Welles keeps the episodic chronicle relentlessly intriguing, as the jigsaw puzzle of Kane's life is pieced together from friends and foes sought out by an investigative reporter. (R.H.)

DARLING

Julie Christie, Dirk Bogarde, Laurence Harvey, Roland Curram. Directed by John Schlesinger. '65. (Embassy cassette, B&W, 122 min.)

A scathingly brilliant portrait of a model who sleeps her way to the top, leaving a wake of embittered men as she works her way through London, Paris and Capri. Cunningly, she makes herself the bait and finally lands the big one, an Italian prince, before finding that *she's* the one who's been netted.

Christie won an Oscar as this jet-set jade, as did Frederic Raphael (*The Glittering Prizes*) for his slashing, cynical script. (L.B.T.)

DAS BOOT (THE BOAT)

Jürgen Prochnow, Herbert Grönemeyer, Klaus Wennemann. Directed by Wolfgang Petersen. '81. (RCA/Columbia cassette and disc, color, 145 min.)

This adaptation of Buchheim's international bestseller is a dark and splendid affair, a 2½-hour adventure into the mental and physical stress of men trapped on the losing side of a war. Even the dubbing of the videocassette version into English does not dispel the West German movie's remarkable impact as it follows the perils of a German U-boat and its crew through the despairing, final phases of World War II. Jost Vacano's highly dramatic cinematography conveys the exhilaration of adventure at sea, as well as the specter of death haunting the U-boat's confines. (J.L.)

DAVID COPPERFIELD

Freddie Bartholomew, Frank Lawton, W.C. Fields, Edna May Oliver, Maureen O'Sullivan, Elizabeth Allen, Basil Rathbone, Roland Young, Lionel Barrymore, Elsa Lanchester. Directed by George Cukor. '35. (MGM/UA cassette, B&W, 133 min.)

Charles Dickens may not have been thinking of W.C. Fields when he wrote his sprawling 19th-century novel, but ol' Bill was never better cast nor in better form than as Mr. Micawber. David O. Selznick produced this marvelous adaptation of Dickens' classic, full of rich characterizations and a black-and-white pictorial style and atmosphere that the years have not diminished. Just about everyone is well cast. (R.S.)

DODSWORTH

Walter Huston, Ruth Chatterton, Mary Astor, David Niven, Paul Lukas, John Payne. Directed by William Wyler. '36. (Embassy cassette, B&W, 101 min.)

A '30s classic that has improved with age. Wyler established himself

as one of Hollywood's most penetrating, mature directors with this screen translation of Sinclair Lewis' novel and Sidney Howard's stage play. Huston, recreating his Broadway role, gives the finest performance of his distinguished career. Huston is Sam Dodsworth, an unsophisticated midwestern industrialist who goes off to Europe with his wife to experience the Old World culture she has always yearned for, loses her in the process, but finds new values and a new love with which to face the future. Chatterton is outstanding as the social-climbing wife and Astor has never been more warmly appealing than as the other woman. (R.H.)

EAST OF EDEN

James Dean, Raymond Massey, Julie Harris, Richard Davalos, Jo Van Fleet, Albert Dekker, Burl Ives. Directed by Elia Kazan. '55. (Warner cassette and disc, color, 115 min.)

John Steinbeck's story about tangled family relationships in pre-WWI California packs a tremendous emotional wallop in this movie version—thanks mainly to the intense, moody performance of Dean (in his feature movie debut). Van Fleet won an Oscar for her brief but unforgettable supporting performance. (R.H.)



EASY RIDER

Peter Fonda, Dennis Hopper, Jack Nicholson, Karen Black. Directed by Dennis Hopper. '69. (RCA/Columbia cassette and disc, color, 94 min.)

An absorbing and ultimately upsetting movie about two California hippies (Hopper, Fonda) who motorcycle across the Southwest and encounter all types from free spirits to rednecks. Hopper made his directorial debut with it, and cowrote the screenplay with Fonda and Terry Southern. The most evocative performance comes from Nicholson as an alcoholic lawyer who joins up with the boys. A '60s road classic and an enduringly powerful movie. (J.M.)

GILDA

Rita Hayworth, Glenn Ford, George Macready, Steven Geray. Directed by Charles Vidor. '46. (RCA/Columbia cassette, B&W, 110 min.)

Hayworth's Gilda is sexy, sensual, beautiful, trashy, amoral and unforgettable. With one of the most complex triangle stories ever to become a boxoffice blockbuster, this is a movie in which some of the plot machinations become elusive. But there's no missing the full force of Hayworth's performance. Her strip to "Put the Blame on Mame" is just one of the movie's now-classic moments. (Anita Ellis dubbed two of the songs, but that's Rita's own very pleasant singing voice crooning "Mame" as she accompanies herself on the guitar.) Costar Ford, in one of the '40s rare bisexual roles, maintains enough presence to match Hayworth in their love-hate skirmishes. (R.H.)

THE GODFATHER: THE COMPLETE EPIC

Al Pacino, Marlon Brando, Robert DeNiro, James Caan, Diane Keaton, John Cazale. Directed by Francis Ford Coppola. '77. (Paramount cassettes and discs, color, 388 min.)

Coppola's *Godfather Epic* is, in its videocassette version at least, epic indeed. The three cassettes which make up the package run

almost 13 minutes longer than the combined theatrical running times of *The Godfather* ('72) and *The Godfather, Part Two* ('74). Moreover, Coppola has re-edited the footage so that the bloody saga of the Corleone family runs chronologically. This is the presentation sold to NBC-TV, but including several scenes network censorship insisted on cutting. Hence *The Godfather Epic* can properly be considered a made-for-video masterpiece that has finally reached its ultimate and most personally expressive form. *The Godfather Epic* on cassettes flows into a unified and highly individualized vision of the world. You may not agree with Coppola's pessimistic view of human destiny, but it's almost impossible not to admire the magnitude of his achievement. (A.S.)

GONE WITH THE WIND

Vivien Leigh, Clark Gable, Olivia de Havilland, Leslie Howard, Hattie McDaniel, Butterfly McQueen, Laura Hope Crews. Directed by Victor Fleming (and, uncredited, George Cukor, Sam Wood). '39. (MGM/UA cassettes and discs, color, 232 min. with intermission, musical encore)

GWTW has managed to survive a significant change in our country's sociological weather since it was made nearly 50 years ago. Though some of the movie's racial



attitudes and characterizations are stereotypically dated, there is still an almost Stendhalian sweep and vitality to this version of Margaret Mitchell's bestselling novel about "the Old South" that makes you want to forgive its racist distortions and just enjoy its epic romantic drama. *GWTW* remains, in fact, the Hollywood studio-made romantic epic at its peak. It's a classy mixture of soap opera and historical paean, all centering on a Southern belle appropriately named Scarlett, and her turbulent life and loves before, during and after the Civil War. Everyone surely has his or her favorite sequence—whether it be the spectacular burning of Atlanta, Scarlett's walking through the dead and wounded at a makeshift field hospital, Melanie's visit with Belle Watling or Rhett's final "I don't give a damn" exit. They all hold up marvelously, especially in the clarity of the newly digitized soundtrack and the clear and vibrant colors of the video release made from a recently rediscovered internegative in MGM's vaults. (R.H.)

THE GRAPES OF WRATH

Henry Fonda, Jane Darwell, John Carradine, Charley Grapewin, Ward Bond. Directed by John Ford. '40. (CBS/Fox cassette, B&W, 129 min.)

Ford's grim but compassionate screen adaptation of John Steinbeck's novel remains one of Hollywood's most compelling Depression-era masterpieces. High-

powered performances combine with a realistic portrait of the plight of migrant workers moving to California from the Dust Bowl in search of jobs. Darwell won an Oscar as the family matriarch, but the real stunner is young Fonda, who plays the role of his career as a hot-headed idealist. (R.S.)

GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES

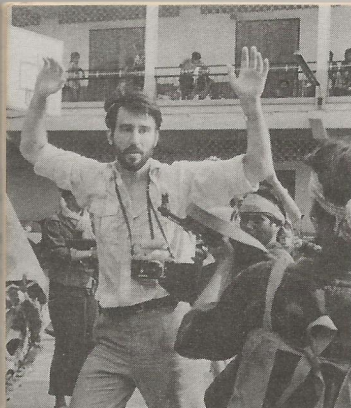
Christopher Lambert, Sir Ralph Richardson, Ian Holm. Directed by Hugh Hudson. '84. (Warner cassette, disc, color, 130 min.)

There's never been a Tarzan like this. Director Hudson takes us into the jungle to let us *share* the experience of young Lord Greystoke as he's raised by apes. The intimate quality of these scenes, and the astonishing performances of the apes (helped by the awesome makeup creations of Rick Baker) make these scenes riveting. The visual beauty of the movie is retained on video screens to a surprising degree, since no panning and scanning was necessary to adapt this widescreen movie for home-video release. The reason is that Hudson chose not to use anamorphic lenses, which normally squeeze—and then un-squeeze—a picture for the widescreen effect. Instead, he shot in the Super Techniscope process, which simply photographs a larger image, and the people at Warner were able to return to his original negative and take from it a well-composed image that seems to retain the look (and essentials) of the theatrical picture. (L.M.)

HUD

Paul Newman, Patricia Neal, Melvyn Douglas, Brandon DeWilde. Directed by Martin Ritt. '63. (Paramount cassette and disc, B&W, 112 min.)

The one and only. A '60s landmark that won young Newman stardom for his role as an irreverent Texas heel and landed Patricia Neal an Oscar as the housekeeper who knows better. The subtle direction and top performances can easily stand repeat viewings. (R.S.)



THE INFORMER

Victor McLaglen, Preston Foster, Margot Grahame, Una O'Connor. Directed by John Ford. '35. (Nostalgia Merchant cassette, B&W, 91 min.)

McLaglen won an Oscar for his portrayal of a dimwitted Irish lunk who betrays a friend to the British for 20 pieces of gold. There are more than a few biblical allusions, and master director Ford manages to weave humor and pathos as well as propaganda (pro-I.R.A.) into this tale of human anxiety and torment. Just as memorable as the cinematic imagery is Max Steiner's music. (M.T.)

THE KILLING FIELDS

Sam Waterston, Dr. Haing S. Ngor, John Malkovich. Directed by Roland Joffe. '84. (Warner cassette and disc, color, 142 min.)

This brilliant movie, based on reporter Sydney Schanberg's "The Death and Life of Dith Pran," maintains its power and immediacy on the video screen. Director Roland Joffe (in his extraordinary feature-movie debut) and screenwriter Bruce Robinson have been able to convey genuinely and daringly the moral ambivalence at the heart of the journalist's experience. *The Killing Fields* risks asking the question: Where does his commitment to telling the truth end and his commitment to human life begin? The movie grippingly documents the events surrounding the 1975 fall of Cambodia's Lon Nol government to the Khmer Rouge as it ex-

plores the complex relationship between two men: correspondent Schanberg and his Cambodian interpreter and friend, Dith Pran. And it manages to do both without sentimentality and without white-wash. It is an awesome achievement—a truly illuminating, uplifting viewing experience. (M.R.)

KISS OF THE SPIDER WOMAN

William Hurt, Raul Julia, Sonia Braga. Directed by Hector Babenco. '85. (Charter-Embassy cassette and disc, color, 119 min.)

Director Babenco and scenarist Leonard Schrader have performed a masterly juggling act with a Manuel Puig novel that few money people in the movie industry ever thought could profitably be adapted to the screen. Much of the action swirls around the fantasies (involving old Nazi-era *femme fatale* movies) and feelings of two Latin American prison inmates—one a flamboyantly effeminate homosexual, the other a hardline, sexually straight Marxist-Leninist revolutionary. They make an Odd Couple indeed, and are hardly in the mainstream of the Rambo era. Things end ironically, heroically, and tragically for both co-protagonists—but, oh, what a warm glow of human brotherhood they manage to leave behind. (A.S.)

LA DOLCE VITA

Marcello Mastroianni, Anouk Aimee, Anita Ekberg, Nadia Gray, Jacques Sernas, Alain Cuny. Directed by Federico Fellini. '60. (NTA cassette, B&W, 175 min.)

The sour side of "the sweet life." This withering portrait of a modern downfall of Rome—and contemporary society—is seen through the eyes of a young reporter who becomes obsessed with and engulfed by the glitzy, empty life of Italian jet-setters. With this scathing portrait of paparazzi circling their celebrity prey like vultures after carion, Fellini effectively put Rome's Via Veneto—and his own name—on the international map. (L.B.T.)

LA STRADA

Anthony Quinn, Giuletta Masina, Richard Basehart. Directed by Federico Fellini. '51. (Embassy cassette, B&W, 115 min.)

Fellini's most primal movie and one of the irreplaceable monuments of movie history—about the doomed odyssey of the simple-hearted waif Gelsomina and her keeper, the tormented brute Zampano. As the frail heroine, Masina (Mrs. Fellini) redefined the art of screen acting for her era—and her achievement is still compelling. In Italian with English subtitles. (S.H.)

THE LION IN WINTER

Peter O'Toole, Katharine Hepburn, Timothy Dalton, Anthony Hopkins. Directed by Anthony Harvey. '68. (Embassy cassette and disc, color, 135 min.)

Or, how to be middle-aged in the Middle Ages. Kate the Great takes a crack at an ironic portrayal of Eleanor of Aquitaine, showing us scene by scene how to maintain attitude while dealing with incest, deceit, patricide, homosexuality and lots of other royal problems. James Goldman's script, from his hit play, is venomously brilliant. Director Harvey's ability to capture the older Hepburn's radiance (which helped her capture her fourth Oscar) and an understated approach to period authenticity make this movie a stunner from start to finish. (J.L.)



MARTY

Ernest Borgnine, Betsy Blair, Joe De Santis. Directed by Delbert Mann. '55. (CBS/Fox cassette, B&W, 91 min.)

A movie about lonely and depressed people that is actually uplifting. It was expanded from a TV play (*Playhouse 90*) by Paddy Chayevsky, and focuses on a 34-year-old unmarried butcher's yearning for female companionship and the match he finds. A heart-warming movie and Borgnine's Oscar-winner. (A.H.)

MEPHISTO

Klaus Maria Brandauer, Rolf Hoppe, Krystyna Janda. Directed by Istvan Szabo. '81. (Video Station cassette, color, 135 min.)

A scathing morality play that probes, on one level, the human depths of self-delusion and, on another, the role of the performing artist in a totalitarian state. Instead of *A Chorus Line's* "What I Did for Love," this one explores "What I Did for Applause." It's the tale of a talented actor, opportunist and social climber who is so hungry for stage success that he ends up selling out to the devil—actually, the Nazis in '30s Germany. Ironically, it's in the role of Mephisto in Goethe's *Faust* that the actor achieves his greatest success, without realizing until it's too late that he himself is the victim of some real-life Mephistos. Based on a novel by Klaus Mann (son of Thomas), *Mephisto* is a thinly fictionalized account of how Mann's brother-in-law, Gustaf Grundgens, became Germany's leading actor in the '30s. Brandauer creates a remarkably three-dimensional figure as the actor. The '81 Oscar winner for Foreign Picture. The cassette version is dubbed in English. (R.H.)

METROPOLIS

Gustav Frohlich, Brigitte Helm, Alfred Abel. Directed by Fritz Lang. '26/'84. (Vestron cassette, B&W and color-tinted, 82 min.)

Said to be inspired by director Lang's first glimpse of Manhattan in 1924, this story of a mechanized

pawnshop in the contemporary wasteland of a black urban-American ghetto. But don't pass it up. This is a fascinating example of modern social realism at its very best with a story and performances you'll long remember. (R.S.)

A PLACE IN THE SUN

Montgomery Clift, Elizabeth Taylor, Shelley Winters, Raymond Burr. Directed by George Stevens. '51. (Paramount cassette and disc, B&W, 122 min.)

An outstanding adaptation of Theodore Dreiser's *An American Tragedy*, with Clift as the social climber who allows his pregnant girlfriend (Winters) to drown so he'll be free to marry the rich and very beautiful Taylor. The young Liz has seldom been as erotic and the story is still potent. Script and direction won Oscars. (D.M.)

THE PUBLIC ENEMY

James Cagney, Jean Harlow, Eddie Woods, Donald Cook, Joan Blondell, Mae Clarke. Directed by William Wellman. '31. (CBS/Fox cassette and disc, B&W, 84 min.)

Cagney, Clarke and half a grapefruit all gained national prominence with this trendsetting gangster picture. The tale of the rise and fall of a Prohibition Era hood is filled with bullet-ridden corpses, horrified bystanders and, of course, Clarke's getting breakfast in her kisser. It all scared the daylights out of '30s audiences, and the movie has lost none of its power over the years. (M.T.)

THE PEARL

Pedro Armendariz, Maria Elena Marques. Directed by Emilio Fernandez. '48. (MasterVision cassette, B&W, 150 min.)

One of the lesser-known classics of the late '40s, based on a John Steinbeck story. Pedro Armendariz is a poor Mexican fisherman who finds a pearl that changes his life. Emilio Fernandez (one of the top Mexican directors) fills the story with warmth and pathos, and some of the most beautiful black-and-white photography of the era. Dubbed English dialogue. (R.H.)



RASHOMON

Toshiro Mifune, Machiko Kyo, Masayuki Mori. Directed by Akira Kurosawa. '52. (Embassy cassette, B&W, 88 min.)

Rashomon's place in movie history—as the breakthrough picture that introduced Japanese cinema to audiences in the West and won an Oscar—has long been assured. *Rashomon* (which translates as "In the Woods") broke away from conventional plotline and dramatically expanded the cinematic vocabulary. Kurosawa's recounting of a violent crime is told in flashback by four eyewitnesses—each from a completely different (and self-serving) point of view. If you haven't seen *Rashomon* before, be prepared for a different kind of viewing experience here. On video, it is a special delight since one can rewind to recheck or contrast the varying interpretations of the crime. In Japanese with English subtitles. (C.G.)

REBEL WITHOUT A CAUSE

James Dean, Natalie Wood, Sal Mineo, Jim Backus, Dennis Hopper. Directed by Nicholas Ray. '55. (Warner cassette and disc, color, 111 min.)

Some doubtful sociology here, but this study of alienated '50s youth had tremendous impact on a whole generation, especially the tough-talking, vulnerable, trend-setting performance by James Dean. But the lasting appeal of this flick is due in large part to the

superlative performances by the supporting cast. It's a brooding tale that was shocking then and is still affecting now. (R.S.)

ROCKY II

Sylvester Stallone, Talia Shire, Burt Young, Carl Weathers, Burgess Meredith. Directed by Sylvester Stallone. '79. (CBS/Fox cassette and disc, 119 min.)

One of the better sequels of recent years. The Rock himself, Stallone, wrote, directed and stars in this generally exciting fight flick about a rematch between the magnificent Apollo Creed and the "Italian Stallion." The ringside boxing scenes are helped somewhat by the compression of up-close, video-screen viewing. (J.M.)

ROMEO AND JULIET

Leonard Whiting, Olivia Hussey, Milo O'Shea, Michael York, Robert Stephens. Directed by Franco Zeffirelli. '68. (Paramount cassette and disc, color, 138 min.)

This one borrows heavily from *West Side Story*. (Just kidding.) It's one of the more beautifully realized movie versions of any Shakespeare classic—thanks to Zeffirelli's gutsy approach. He cast extremely attractive leads—certainly closer in age to the star-crossed lovers than were Leslie Howard and Norma Shearer in MGM's '36 version. The cinematography is superb and Nino Rota's music is beautiful. (J.M.)

ROOM AT THE TOP

Laurence Harvey, Simone Signoret, Heather Sears, Donald Houston, Hermione Baddeley. Directed by Jack Clayton. '59. (Electric Video cassette, B&W, 115 min.)

One of the great movies from Britain in the '50s. It's a drama of an ambitious and calculating comer (Harvey) who coolly dumps devoted lover Signoret in order to marry an industrialist's daughter. It may sound sudsy, but superior dialogue and acting provide stinging social and personal insights. Signoret won an Oscar for this one—and you'll find it hard to forget the hurt in her eyes. (R.S.)

THE RULES OF THE GAME

Jean Renoir, Nora Gregor, Roland Toutain, Marcel Dalio. Directed by Jean Renoir. '39. (Budget, International Historic Films, B&W, 110 min.)

One of the all-time French movie classics, and arguably Jean Renoir's masterpiece. Despite a disclaimer at the beginning that the picture is designed as entertainment and not social commentary, it masterfully (and incisively) dissects French attitudes and behavior about marriage, sex, class and role-playing just before the outbreak of WWII. Some of it is comic, some of it melodramatic, and some of it obvious (as the joshing "Dance of Death" performed as part of the weekend entertainment just before tragedy strikes). But most of it is unforgettable. In French with English titles. (R.H.)



THE SOUTHERNER

Zachary Scott, Betty Field, Beulah Bondi, Estelle Taylor. Directed by Jean Renoir. '45. (Budget, Discount, Sheik, Video Magic cassettes, B&W, 91 min.)

Renoir's best American effort, inspired in part by *The Grapes of Wrath*. Scott heads a family of poor sharecroppers struggling against nature, man, and woman to make a go on their own small piece of land. The situations are hard-hitting, deeply moving and poetic as well as heart-wrenching. (R.H.)



cartoon-looking characters. The Ralph Rainger-Leo Robin songs are delightful. (M.T.)

MIRACLE ON 34TH STREET
Maureen O'Hara, John Payne, Edmund Gwenn, Gene Lockhart, Natalie Wood. Directed by George Seaton. '47. (Warner cassette, B&W, 96 min.)

A holiday movie with lots of Hollywood in it. This well-acted fantasy brings an unbelieving little girl to the discovery that there really is a Santa Claus. He even works at Macy's! Some adult (but very pure) love interest is thrown in, but this one is mainly for the kids. (R.S.)

PINOCCHIO

With the voices of Dick Jones, Christian Rub, Cliff Edwards. Directed by Walt Disney. '40. (Disney cassette, color, 87 min.)

Pinocchio remains what I believe it has been since the day it was first released: the greatest feature-length work of animation ever made. Its release on cassette—which marks its debut in any medium aside from theaters—is clearly a consequential event. And it's not merely for families with young children, ever in search of worthwhile home entertainment for all to share, or for the growing cult of animation buffs. Inevitably we are caught up in the rush of action, the swells of sentiment in the story of a puppet magically granted the gift of life but told he must develop a soul on his own. This story, of course, has made this a justifiably beloved entertainment. But now a different

plane of appreciation has been opened with its video release. (Ri.S.)

A SALUTE TO CHUCK JONES
With *Bugs Bunny*, *Daffy Duck*, others. Directed by Chuck Jones. '85. (Warner cassette, color, 56 min.)

If any proof were needed that Jones ranked high among the creative geniuses making animated shorts in the '30s and '40s, this cassette offers it. The Warner cartoon series on which he worked offered Jones the opportunity to strut his great strengths—in building intricately linked sequences of physical gags and in lightning-stroke character animation. Almost all the cartoons are enjoyable at some level, but in these we are face to funny face with genius. (Ri.S.)

THE WIZARD OF OZ

Judy Garland, Frank Morgan, Bert Lahr, Jack Haley, Ray Bolger, Margaret Hamilton. Directed by Victor Fleming. '39. (MGM/UA cassette and disc, B&W and color, 101 min.)

No matter how many times you see it, this is still one of the all-time greats. Rarely has a group of great performers mixed so ideally with the technical qualities of studio-made fantasy as in the MGM version of the Frank Baum children's classic. Judy Garland won stardom as the girl who gets carried "over the rainbow" by a Kansas tornado and follows the Yellow Brick Road to the mythical land of Oz. Harold Arlen and Yip Harburg's songs add to the enchantment. (R.H.)

Index of Photos

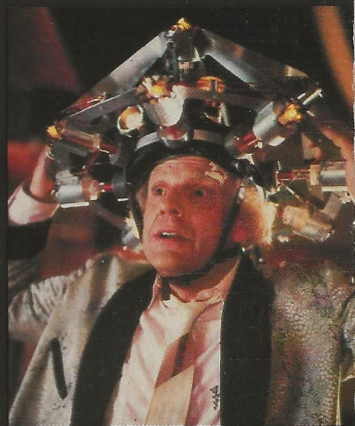
- p. 2: *All About Eve*—Anne Baxter, Bette Davis, Marilyn Monroe
- p. 3: *Beverly Hills Cop*—Eddie Murphy
- p. 4: *Bringing Up Baby*—Cary Grant, Katharine Hepburn
- p. 5: *It Happened One Night*—Clark Gable, Claudette Colbert
- p. 6: *It's a Wonderful Life*—James Stewart, etc.
- p. 7: *Manhattan*—Woody Allen, Diane Keaton
- p. 8: *Modern Times*—Charlie Chaplin
- p. 9: *Ninotchka*—Greta Garbo, Melvyn Douglas
- p. 10: *The Seven Year Itch*—Marilyn Monroe
- p. 11: *The Sting*—Robert Redford, Paul Newman
- p. 12: *When Comedy Was King*—The Keystone Kops
- p. 13: *Young Frankenstein*—Gene Wilder, Peter Boyle
- p. 14: *Cabaret*—Liza Minnelli, Joel Grey
- p. 15: *Easter Parade*—Fred Astaire, Judy Garland
- p. 16: *Gold Diggers of 1933*—Ruby Keeler, etc.
- p. 17: *A Hard Day's Night*—Lennon, Harrison, Starr, McCartney
- p. 18: *Saturday Night Fever*—Karen Lynn Gorney, John Travolta
- p. 19: *Singin' in the Rain*—Gene Kelly
- p. 20: *Top Hat*—Fred Astaire, Ginger Rogers
- p. 21: *Back to the Future*—Christopher Lloyd, Michael J. Fox
- p. 22: *The Empire Strikes Back*—Mark Hamill, David Prowse
- p. 23: *Goldfinger*—Sean Connery
- p. 24: *Red River*—Montgomery Clift, John Wayne, etc.
- p. 25: *Raiders of the Lost Ark*—Harrison Ford
- p. 26: *Stagecoach*—John Wayne
- p. 27: *Superman*—Christopher Reeve
- p. 28: *The Bride of Frankenstein*—Elsa Lanchester, Boris Karloff
- p. 29: *Diva*—Wilhelminia Fernandez
- p. 30: *Knightriders*—Ed Harris, Amy Ingersoll
- p. 31: *The Maltese Falcon*—Peter Lorre, Mary Astor, Sydney Greenstreet
- p. 32: *The Third Man*—Orson Welles
- p. 33: *All Quiet on the Western Front*—Lew Ayres
- p. 34: *The Big Chill*—William Hurt, Kevin Kline, Glenn Close, etc.
- p. 35: *Amadeus*—Tom Hulce
- p. 36: *Casablanca*—Dooley Wilson, Humphrey Bogart, Ingrid Bergman
- p. 37: *David Copperfield*—W.C. Fields, Freddie Bartholomew
- p. 38: *Gilda*—Rita Hayworth, Glenn Ford
- p. 39: *The Grapes of Wrath*—Henry Fonda, Jane Darwell
- p. 40: *The Killing Fields*—Sam Waterston
- p. 41: *Mephisto*—Klaus Maria Brandauer
- p. 42: *New York, New York*—Robert DeNiro, Liza Minnelli
- p. 43: *One Flew Over the Cuckoo's Nest*—Louise Fletcher, Jack Nicholson
- p. 44: *A Place in the Sun*—Elizabeth Taylor, Montgomery Clift
- p. 45: *Rocky II*—Sylvester Stallone, Burgess Meredith
- p. 46: *A Streetcar Named Desire*—Vivien Leigh, Marlon Brando
- p. 47: *Wuthering Heights*—Laurence Olivier, Merle Oberon
- p. 48: *The Wizard of Oz*—Jack Haley, Ray Bolger, Judy Garland, Bert Lahr

Front Cover: *A Star Is Born*—Judy Garland; *Back to the Future*—Christopher Lloyd; *Das Boot*—Jurgen Prochnow; *An Officer and a Gentleman*—Richard Gere, Louis Gossett Jr.; *Gone With the Wind*—Clark Gable, Vivien Leigh. Back Cover: *Viva las Vegas*—Elvis Presley, Ann-Margret; *The Pink Panther*—Peter Sellers; *Knightriders*—Ed Harris; *Kiss of the Spider Woman*—Sonia Braga; *Star Wars*—Mark Hamill, Alec Guinness, Harrison Ford.



**Video
Reviews[®]**

200
BEST



MOVIES

ON



VIDEO

STAY ON TOP OF IT ALL WITH VIDEO REVIEW.

Each issue brings you the latest news...reviews...previews...how-to and lifestyle features...by top critics and experts in the ever-changing world of video.



☐ YES, PLUG ME INTO THE BEST.

Send me a full year (12 issues) of VIDEO REVIEW at the special introductory rate of only \$7.97—a saving of \$15.43 off newsstand cost and \$4.03 off the regular price of \$12. If not completely satisfied I may cancel any time and receive a full and prompt refund for all unmailed copies.

NAME _____ (Please print)
ADDRESS _____
CITY _____ STATE _____ ZIP _____

760013

- ☐ Payment Enclosed
☐ Bill Me (U.S. only)

Please add \$4.00 for Canadian subscriptions, \$20 for foreign. All Canadian and foreign orders payable in U.S. funds. Allow 6-8 weeks for delivery of first issue.

**Video
Review**

P.O. Box 919, Farmingdale, NY 11737-0919

